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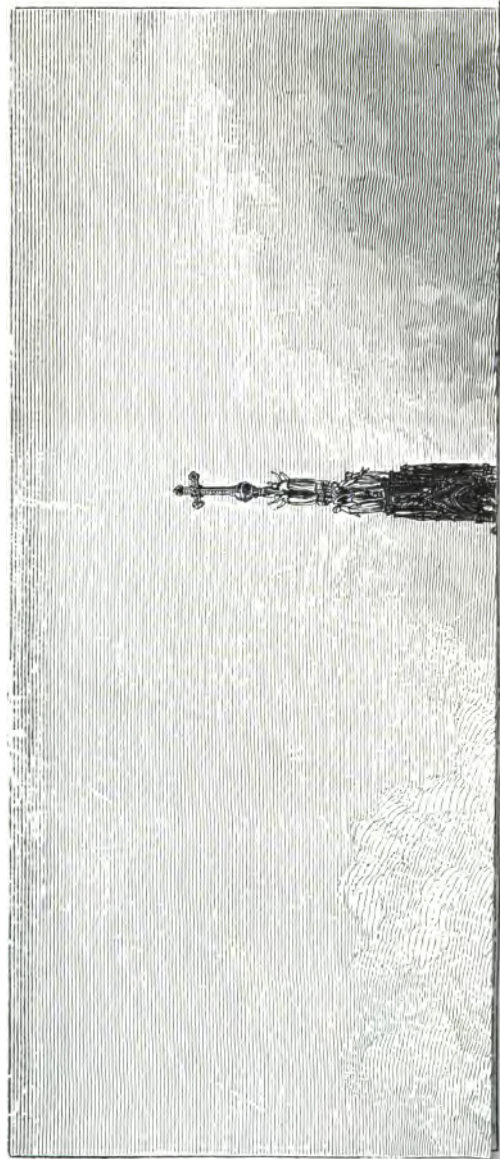
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VIEW OF THE PRINCE CONSORT NATIONAL MEMORIAL.

[Frontispiece.]

HANDBOOK
TO THE
PRINCE CONSORT
NATIONAL MEMORIAL.

PUBLISHED BY AUTHORITY OF THE EXECUTIVE COMMITTEE.

ILLUSTRATED EDITION.



LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1877.

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A fuller and more comprehensive account of the entire undertaking is contained in the Illustrated History of the Memorial, published by Mr. Murray. This work contains chromo-lithographs and engravings of all the sculpture, mosaics, architectural details, &c.

** * For particulars, see page 80 of this work.*

INTRODUCTION.

THE desire to honour and perpetuate the memory of illustrious men has found expression in some form or other, at all periods in the history of civilised nations; and such memorials may be regarded not only as a tribute of the affection and admiration felt by those contemporaries who survive, and as bearing testimony to their appreciation of the high character of the individual who is thus commemorated, but it may also be said that such memorials serve as an example to future generations, encouraging them to emulate the same virtues and good qualities which were possessed by him whose memory is thus recorded.

In the erection of a Memorial Monument to His Royal Highness the PRINCE CONSORT, it may justly be asserted that both these objects have been held in view. It is a record of the grief so universally felt at his loss, and of the public appreciation of his blameless life; whilst the upright and beneficent character and the tendencies of mind, which the great Prince possessed, are likewise indicated by many of the emblematic forms which decorate Mr. Scott's elegant structure.

Moreover, in the stimulus to the development of the decorative arts, which it is hoped the erection of this monument will afford, this form of Memorial becomes not only an illustration of, but also practically realises, many of those objects which the Prince kept constantly in view, and to which he incessantly devoted his energies.

After the Prince's death but few days had elapsed, when the general desire arose spontaneously throughout the land to honour and perpetuate his memory in some form. "How shall we hand down to posterity the memory of our great and good Prince?" was a question

which found expression at the very numerous meetings which were then held in the principal towns of the United Kingdom. It was felt, however, that the great National Memorial to the Prince should be erected in the Metropolis, and accordingly on the 14th January, 1862, a public meeting was convened at the Mansion House by the Lord Mayor (Mr. William Cubitt), in order "to consider the propriety of inviting contributions for the purpose of erecting a lasting memorial to his Royal Highness the Prince Consort, and to adopt such measures for carrying out the object as may then be decided."

At this meeting it was resolved:

First, "That this meeting, deeply deploring the irreparable loss the country has sustained by the lamented death of his Royal Highness the Prince Consort, whose powerful and well-regulated mind and great abilities have for more than twenty years been unceasingly devoted to improving the condition of the humbler classes, to the development and extension of science and art, and to the judicious education and training of the Royal Family, is of opinion that a lasting Memorial should be erected commemorative of his many virtues and expressive of the gratitude of the people."

Secondly, "That the Memorial recommended should be of a monumental and national character, and that its design and mode of execution be approved by Her Most Gracious Majesty the Queen." And,

Thirdly, "That Committees should be formed throughout the United Kingdom to raise subscriptions for the proposed Memorial, and that Her Majesty's subjects should be invited to subscribe."

These resolutions met with unanimous support, and the subscriptions having reached a sum of about £35,000, the Lord Mayor, as chairman, took the necessary steps for communicating the results of the meeting to the Queen, and he at the same time sought for an expression of Her Majesty's wishes in accordance with the terms of the second resolution, namely: That the decision as to the nature and design of the proposed Monument should be left to the Queen. This resolution was prompted, not only by the general desire to consult Her Majesty's wishes and feelings on a subject in which she must take, above all others, a paramount and absorbing interest, but because it was felt that anything like unanimity or even agree-

ment on a question not only of taste, but of sentiment, would be hopeless unless every one would give up his own particular notion or opinion in deference to the expressed wishes of the Queen.

The Queen then requested the following noblemen and gentlemen to form a Committee in order to assist Her Majesty in selecting some suitable design, and to arrange the details of its execution :—

The EARL OF DERBY.

The EARL OF CLARENDON.

SIR CHARLES EASTLAKE (President of the Royal Academy); and

The Lord Mayor (Mr. WILLIAM CUBITT).

The first plan which was submitted for their consideration was that of a lofty obelisk surrounded by sculptural decoration. This suggestion was carefully examined, but after much investigation it did not appear that this form of memorial would prove satisfactory, and the Committee therefore determined to seek the advice and assistance of some of the most eminent architects, and

Sir WILLIAM TITE,

SYDNEY SMIRKE, Esq., R.A. ;

G. G. SCOTT, Esq., R.A. ;

Sir JAMES PENNETHORNE ;

T. L. DONALDSON ;

P. C. HARDWICK ;

Sir M. DIGBY WYATT

were invited to draw up a report for their information.

In order to carry out the recommendations of this report, the Committee requested these architects to submit some designs for a personal Monument to be erected on a site between the end of Rotten Row and the north side of the drive to Kensington, and also for a Memorial Hall to be built to the south of the high road to Kensington, upon the estate of the Commissioners of the Exhibition of 1851.

Designs were received from

G. G. SCOTT,

Sir JAMES PENNETHORNE,

THOMAS L. DONALDSON,

P. C. HARDWICK,

Sir M. DIGBY WYATT, and

Messrs. C. and E. M. BARRY ;

and from these designs Her Majesty the Queen, with the

assistance of her Committee of advice, selected that of Mr. G. Gilbert Scott.

It was, however, subsequently ascertained that the available funds would only suffice for the due and fitting execution of the personal Monument, and the idea of erecting a Memorial Hall was, therefore, abandoned. A hall has since been erected opposite to the Memorial upon land granted for that purpose by the Commissioners of the Exhibition of 1851, but the design prepared by Mr. G. Gilbert Scott, to harmonise with the personal Memorial has not been adopted. The funds for this hall have been provided by joint-stock enterprise.

The Society of Arts, anxious to further the erection of a national monument to the memory of the Prince Consort, who had been for so many years their president, lent their aid to a plan for collecting additional subscriptions from the humbler classes throughout the United Kingdom and the colonies, and about £12,000 was thus realised from several hundred thousand contributors.

The amount of public voluntary subscriptions for the National Monument was no doubt considerable, and taken in conjunction with the numerous local Memorials, very far exceeded any former testimonial of this nature, yet it was felt that after all these subscriptions and local Memorials did not fully represent the entire population of the country, for the voluntary subscriptions represented merely the individual subscribers, who were but a comparatively small portion of the whole community.

In order, therefore, to give the Memorial that national character which it was the general wish that it should possess, and to enable Her Majesty adequately, and without further delay, to carry into execution the design which she had selected, it was considered advisable to seek for a vote of the representatives of the people in Parliament assembled. On the 23rd April, 1863, Viscount Palmerston, as First Minister of the Crown, brought the matter before the House of Commons, and a sum of £50,000 as an unconditional grant to the Queen for the purposes of the Memorial was unanimously voted.

The functions of the Committee of advice ceased when they had delivered their third and final report to the Queen, and Her Majesty having selected the design of Mr. G. G. Scott, it became necessary to consider what

steps should be taken for carrying that design into execution.

The whole of the funds which had been collected by public subscription and voted by Parliament for the erection of the Memorial, having been placed absolutely at Her Majesty's disposal, the Queen, by a formal deed, under her sign manual, appointed the following Trustees with authority to receive and dispose of all the funds collected, and to whom, therefore, the future custody of these funds was entrusted :—

The Right Honourable GEORGE LORD VISCOUNT TORRINGTON;

The Honourable Sir CHARLES BEAUMONT PHIPPS, K.C.B.;

Sir ALEXANDER YOUNG SPEARMAN, Bart.;

WILLIAM CUBITT, Esq., M.P.

The Parliamentary grant of £50,000, the amount of subscriptions received by the Mansion House Committee, and also the fund collected by the Society of Arts, were therefore transferred to these Trustees, and Her Majesty having appointed an Executive Committee to direct the application of these funds, arrangements were at once made for carrying Mr. Scott's design into execution.

The following formed the original Executive Committee:—

1. Lieutenant-General the Hon. CHARLES GREY, as Chairman;

2. Sir CHARLES B. PHIPPS, Keeper of Her Majesty's Privy Purse;

3. Sir CHARLES EASTLAKE, President of the Royal Academy;

4. Sir ALEXANDER Y. SPEARMAN, Comptroller of the National Debt Office; and

5. Sir THOMAS MYDELTON BIDDULPH, Master of Her Majesty's Household.

Mr. DOYNE C. BELL was appointed to be their Secretary.

1. General GREY had been in the Queen's service from Her Majesty's accession to the throne, and was for many years Private Secretary to his Royal Highness the Prince Consort. He was also, with Viscount Torrington, spe-

cially selected by the Queen to accompany the Prince from Gotha to England in January, 1840, on the occasion of His Royal Highness's marriage.

2. Sir CHARLES BEAUMONT PHIPPS had been attached to the service of the Queen and Prince since 1846, as Equerry to the Queen, as Private Secretary to the Prince for a short time, and lastly as Keeper of Her Majesty's Privy Purse.

3. Sir CHARLES EASTLAKE, as President of the Royal Academy, Director of the National Gallery, and Secretary of the Fine Arts Commission during the whole period of its existence, represented the head of the artistic profession, and the Queen and the Prince constantly consulted with him upon artistic matters. His services, in making the preliminary arrangements with the different sculptors and other artists, were most invaluable to the Executive Committee.

4. Sir ALEXANDER SPEARMAN, who had served the nation for so many years at the Treasury and National Debt Office, was one of the Commissioners and chief financial officers of the Exhibition of 1851. The Prince had frequently had recourse to his advice in financial matters.

5. Sir THOMAS M. BIDDULPH had been Master of Her Majesty's Household since 1851.

These were all personal friends of the Prince, but since September, 1863, the date of the deed appointing these Trustees and the Executive Committee, the hand of death has removed many of them.

Mr. WILLIAM CUBITT died in October, 1863.

Sir CHARLES EASTLAKE died in December, 1865.

Sir CHARLES PHIPPS died in February, 1866.

Lieutenant-General GREY died in March, 1870.

By supplementary deeds, Her Majesty has since appointed

Sir THOMAS M. BIDDULPH to be Chairman of the Executive Committee in the place of General Grey, and a trustee in the place of Sir Charles Phipps.

Sir JOHN COWELL, the present Master of the Queen's Household, who had been in the service of the Queen and Prince Consort since April, 1856: and

Colonel HENRY F. PONSONBY, the Queen's Private Secretary, and who had been Equerry to the Prince since 1857, were also added to the Committee; and the vacancy

created by the death of Sir Charles Eastlake was filled first by the Right Hon. A. H. LAYARD, who resigned in consequence of his appointment as British Minister at Madrid, and subsequently by Mr. CHARLES NEWTON, Keeper of the Antiquities at the British Museum.

After Her Majesty the Queen had selected Mr. Scott's design, the Executive Committee received an offer of a very liberal nature from MR. JOHN KELK, by which he proposed "to undertake the construction of the Memorial entirely at cost price, his accounts being open to the supervision of the Executive Committee," thus offering his gratuitous services as contractor for the erection of the structure. The Executive Committee accepted this offer, and Mr. Kelk became the general contractor for the constructive portion of the building, and concluded all the necessary sub-contracts.

The labours of the Executive Committee have been much lightened, and the whole work has been very satisfactorily and expeditiously carried out, by the able and liberal assistance thus afforded to them by Mr. Kelk.

Mr. RICHARD COAD was the Clerk of the Works under the Architect. Mr. WILLIAM CROSS was the Manager of the Works for Mr. Kelk.

ARCHITECTURAL DESCRIPTION.

THE following is extracted from the description of his design which Mr. Scott prepared for the information of Her Majesty The Queen and the Executive Committee :—

"The idea which I have worked out may be described as a colossal statue of the Prince, placed beneath a vast and magnificent shrine or tabernacle, and surrounded by works of sculpture illustrating those arts and sciences which he fostered, and the great undertakings which he originated. I have, in the first place, elevated the Monument upon a lofty and wide-spreading pyramid of steps. From the upper platform rises a Podium or continuous pedestal, surrounded by sculptures in alto-relievo, representing historical groups or series of the most eminent artists of all ages of the world: the four sides being devoted severally to Painting, Sculpture, Architecture, Poetry and Music. The figures are about six feet high,

and are treated somewhat after the manner of Delacroix's 'Hémicycle des Beaux Arts.' This forms, as it were, the foundation of the Monument, and upon it is placed the shrine or tabernacle already mentioned. This is supported at each of its angles by groups of four pillars of polished granite, bearing the four main arches of the shrine. Each side is terminated by a gable, the tympanum of which contains a large picture in mosaic, and its mouldings are decorated with carving, and inlaid with mosaic-work, enamel, and polished gem-like stones: thus carrying out the characteristics of a shrine. The intersecting roofs are covered with scales of metal richly enamelled and gilded, and their crests are of gilt beaten metal in rich leaf-work. The whole structure is crowned by a lofty spire of rich tabernacle-work in partially gilt and enamelled metal, terminated in a cross, which reaches to a height of 180 feet above the surrounding ground. Beneath this vast canopy, and raised upon a lofty pedestal, will be placed the statue of the Prince. I have chosen the sitting posture as best conveying the idea of dignity befitting a royal personage.

Besides the sculpture already described as surrounding the Podium, there are on pedestals projecting from each of its angles, groups illustrating the industrial arts of Agriculture, Manufactures, Commerce, and Engineering. Above these, against the pillars, and also in the angles of the gables, are statues which represent the greater sciences, and in the tabernacle-work of the spire are figures of angels and of the Christian virtues. At the angles of the pyramid of steps from which the Monument rises are four large pedestals, bearing groups allegorically relating to the four quarters of the globe and their productions: thus referring indirectly to the International Exhibition of 1851.

The central portion of the Monument is based upon a mass of concrete 60 feet square and 17 feet in thickness: indeed in some parts it is of much greater thickness, owing to the inequalities in the solidity of the ground. Upon this are laid two continuous courses of thick stone landings, bedded in Portland cement; and on this platform is erected the substructure of massive brickwork upon which the Monument is based. The substructure supporting the steps and landings which surround the Monument, though planned simply with a view to their

practical uses, forms a curious, intricate, and picturesque series of catacombs. The materials of which these steps are formed is mainly the grey granite from Castle Wellan, in the County of Down; the same granite being used for the large pedestals at the angles of the steps; a portion, however, of the steps came from the Dalbeattie quarries, in the County of Kirkcudbright. Owing to the slope of the ground towards the south, an additional range of steps was required on that side leading down to the drive in front. These steps—not less than 200 feet in length—are of the granite from Penrhyn, in Cornwall, while the blocks which terminate them, are of the same granite, capped with the pink granite from the Isle of Mull. The great platform and the landings of the steps are paved with stone of varied colours, consisting of the white mountain limestone of Hopton Wood, in Derbyshire; the red magnesian sandstone from Mansfield, in Nottinghamshire; and the dark slate stone from Charnwood Forest, in Leicestershire.

The granite up to the levels as yet alluded to is unpolished, but wrought by the axe with extreme delicacy and precision. Above this level, however, all the granite which is exposed to view is finely polished, and has been studiously selected in point of colour and texture, with a view to the harmony of its artistic effect.

The Podium, or Stylobate, which forms the base of the Great Canopy, is of two kinds of granite and of marble. Its base-moulds, 3 feet in height, are of a single course of the richest red granite from the Ross of Mull; and the Cornice, 2 feet in height, is of a lighter coloured variety from the same locality; both wrought and polished with the greatest care and precision. The intermediate portion, which is of marble, and is occupied entirely by sculpture, is $6\frac{1}{2}$ feet in height in a single course.

The columns which stand upon the four angles of the Podium consist of no less than six different materials. The plinths of the bases are of the darkest and richest variety of the red granite from the Ross of Mull. The bases themselves, each in a single block, weighing when unwrought $17\frac{1}{2}$ tons, are of a very dark variety of the Castle Wellan granite, approaching in general effect to black; the four larger shafts of each cluster of pillars are of the red Ross of Mull; the smaller shafts of the grey Castle Wellan; the central mass, or 'core,' which

is, however, concealed from view, is of Cornish granite. The Capitals are of the hard sandstone from Darley Dale, in Derbyshire, perhaps the finest building stone in the kingdom; and, finally, the ornamental band which binds all these shafts together is of bronze, set with polished gem-like stones.

It may, however, be mentioned that these groups of shafts do not trust alone for their bond of union to this metallic band. Each of the four greater shafts (which are about 2 feet in diameter) is attached by a dove-tailed groove to the central core, and the groove is run in solidly with Portland cement. Besides this, we have another very important method of attachment; for, while the shafts are jointed behind the metal band, at about one-third of their height from the base, the core is jointed at about the same distance from the capital, thus, as the workmen say, 'breaking joint;' the longer length of one crossing and strengthening the joint in the other; while the joint in each is attached to the side of the other by strong copper cramps, and each block also plugged with four copper dowells to that below and above it; so that the entire group is, as it were, in one piece. The weight borne by each group of columns is 21 tons per foot super.

The Pedestal which will support the seated Statue of the Prince is, like the Podium, of granite and marble. There is a sub-base of dark Castle Wellan granite, while the base and cornice are both of an exquisite variety of granite called 'Correnie.' This is nowhere quarried, but is wrought out of vast boulders on the mountain side; and this only by special permission of Captain Gordon of Cluny, whose property it is, and who kindly allowed Mr. Cross, the manager of Mr. Kelk's work, to select suitable blocks.

Above the columns the use of polished granite is less extensive, being limited to the upper member of the principal cornice, and the bases and corner shafts of the pinnacles.

The whole of the granite was worked on the spot, admirable machinery having been erected by Mr. Kelk for the various processes of polishing; and it is probable that, while some parts of the work are such as have never in our time been worked in polished granite, no other work in that material has surpassed, if indeed any has

equalled it, in the exactness and high finish with which it has been executed, or in the beauty of the varieties of granite which have been selected.

The arches, with the stonework which connects them, as well as the cornices and pinnacles, &c., are carved out in Portland stone, every block having been selected at the quarries from the finest portions of the best descriptions of stone. This part is constructed of enormous blocks, so put together as to render the work as much as possible like one mass, and so to obviate as far as may be all outward thrust upon the columns.

The vaulting, between the stone ribs, as well as the filling in of the Pediments, is of perforated brick as being best suited to receive the mosaic-work: the cement which enters the perforations forming a tie by which the mosaic-work is held firmly in its place.

The Flèche, or spire, which surmounts the stonework is wholly of metal, and is supported by two enormous 'box' girders of wrought iron. Each girder lies diagonally from corner to corner of the structure. They may perhaps be more truly described as *one* girder in the form of a cross, for at their point of intersection they are so united by the interlacing of their component parts as to become in reality a single girder. The girders are in section 3 feet $4\frac{1}{2}$ inches in depth by 3 feet 6 inches in width; their length each way is 31 feet 6 inches, and their clear bearing 23 feet 6 inches. Their weight is 23 tons, and it is calculated that they are capable of sustaining a load equal to 360 tons. The ends of the girders rest upon vast blocks of granite, which being laid across the angles of the structure, tend to bind its walls together, and to carry down the weight directly and vertically upon the columns. On these girders the internal structure of the flèche is erected, and consists entirely of cast iron built up in stages, and firmly bolted together at every point. The framework of the roof which unites the flèche with the gables is of iron, and the whole forms the groundwork for the over-laying of ornamental lead and copper-work. For the arrangement and construction of the iron-work forming the interior of the flèche, as well of the great girders by which it is supported, I am indebted to my friend, Mr. F. W. Shields, the eminent engineer.

The water from the flèche and the roof is conducted

downwards by lead pipes, concealed within the clustered columns, and thence through the substructure into the drains; but an accidental overflow is provided for by gurgoyles of Darley Dale stone at the angles of the cornice. Lightning-conductors are similarly carried down within the columns.

The following statistics respecting the various items in the work are somewhat curious. The quantity of concrete used is 120,000 cubic feet, of which 61,200 cubic feet are to a single block. Beneath the steps are 396 piers and 868 arches. The total length of granite steps is 11,879 feet, or $2\frac{1}{4}$ miles, and the number of steps is 1803. Some of the blocks of granite in the Podium weigh 15 tons. The sub-plinths of the bases of columns are two stones, each weighing 10 tons, and the bases themselves in single blocks, weigh upwards of 15 tons each: the working of each of these stones occupied 12 men for 16 weeks, and cost £260. The length of polished granite columns is 791 feet in 56 stones. The pavement of the platforms covers a surface of 23,803 square feet.

The blocks forming the capitals weighed, before being wrought, $13\frac{1}{2}$ tons each. The blocks of Portland stone forming the arches, &c., generally weighed 5 to 8 tons each.

The mechanical appliances were so perfect that the whole of the stone-work above the Podium, including the great columns, the arches, the pinnacles, gables, and groining, was erected in 13 weeks; and of this, four blocks, weighing together 40 tons, were raised to the height of 70 feet in 11 hours, and completely fixed in 10 hours.

The iron girder which carries the *fleche* weighs 23 tons, and the weight resting upon it is 210 tons. The scaffolding contained 3000 feet of timber, and bore a "traveller" capable of lifting 20 tons.

It is satisfactory to record, that the entire building has been erected, and the complicated scaffolding removed without the slightest accident of any kind.

The marble dado of the great pedestal for the statue of the Prince, is carved in deep, and richly ornamented panels, containing in the centre of each face the different armorial bearings of the Prince Consort, viz., to the south, the Prince's arms as Prince Consort, but without supporters; to the north, the arms borne by the Prince as a Prince of Saxe-Coburg (Duke of Saxony), before his marriage; to the west, the full arms of the Prince Consort

with supporters; and to the east, the two shields of the Queen and the Prince Consort in juxtaposition, an allusion to His Royal Highness's marriage. These shields are bronze, enamelled to the proper colours. The remaining eight panels contain insignia of the British orders of knighthood borne by the Prince, viz., on the south side, the stars of the orders of the Garter and the Thistle; on the east side, those of the orders of the Bath and St. Patrick; on the north side those of the Star of India, and St. Michael and St. George; and on the west side, the insignia of his two principal foreign orders, viz. of the Golden Fleece (the great order of the old German Empire), and of the Saxe Ernestine (or family) order. The architectural carving has been most ably executed by Mr. Brindley, of the firm of Farmer & Brindley.

The whole of the metal-work has been carried out by Mr. F. A. Skidmore. It consists mainly of the roof and the flèche or spire. The roof is covered by massive, overlapping scales of lead, each semi-circular on its outer edge, and richly embossed. Its ridges are covered by a rich cresting of copper, 2 feet in height, consisting of bold, embossed foliage. The gables are bordered along their sloping edges by castings of similar workmanship, and of varied patterns, and terminated at the apex by lofty foliated finials, bearing magnificent globes of copper covered with a tissue of elaborate fretwork of exquisite workmanship, and inlaid with polished, gem-like stones. These gems and inlays are formed of vitreous enamel, spar, agates, and onyxes, upwards of 12,000 in number; of these 200 are real onyxes, many of which are $3\frac{1}{2}$ inches in diameter. The fronts of the gables are plated with alternate plaques of gemmed flagree and of enamel inlay, bounded by bold enriched mouldings.

The lower stage or basement of the flèche, against which the four roofs abut, is a square mass flanked at its angles with salient abutments, in advance of each of which is a pedestal bearing the figure of a lion carrying a label, on which is the motto of the Prince. The surface of this basement, as well as of the abutments and the pedestals, is a richly embossed diaper of lead-work, in the pattern of which the letter A alternates with two of the crests of the Prince.

The next stage, which serves as the pedestal to the group of tabernacle-work which forms the principal

feature of the *fêche*, is also beautifully embossed, but in this instance, with very rich and bold panels. It is flanked at the angles with salient buttresses and columns, the shafts of which are embossed in rich pattern work, inlaid with enamel; the cornices and capitals have beautiful foliage in copper.

The next or principal stage consists of four extremely rich tabernacles, the roofs of which intersect like a miniature of the Monument itself. These niches are supported by clustered pillars, the shafts of all of which are enriched throughout with embossed and inlaid work, and the capitals with foliage in copper. Their gables are like miniatures of the main gables already described, and their pinnacles are richly panelled and inlaid with enamels. The very backs of the niches, which are mainly hidden by the figures, are of rich pattern-work, carrying out the principle of the olden time, that parts are not to be neglected because partially concealed. These niches contain figures in copper 8½ feet high, and at the angles are placed four other statues 7½ feet high, standing upon the columns which flank the corners of the story below. Over the canopies of the niches the *fêche* rises again in reduced proportions, assuming a more columnar form, every part being enriched in the same manner as below. This columnar part is flanked at two stages by figures of angels in copper, which are respectively 6½ feet and 6 feet in height, above which, reducing itself to a single column, the *fêche* is terminated by a magnificent embossed globe, bearing a large cross enriched with embossed work and inlay.

The general scheme of the series of works of high art which form the real life and soul of the Memorial is as follows:—The great statue of the Prince Consort himself, forms the central feature round which all other works of art group themselves. We have at the angles four ranges, each containing four illustrations of subjects to which the Prince had devoted his study and patronage.

First. On the pedestal at the outer angles of the steps, we have groups of figures in marble representing allegorically the quarters of the globe, with reference to the great International Exhibitions, which have done so much for practical art and manufactures and the production of varied industry, and which claim the Prince Consort as their great originator.

Secondly. We have on the upper pedestals which form



THE GLOBE AND CROSS.

the angles of the Podium, groups, also in marble, illustrating Agriculture, Manufactures, Commerce, and Engineering, all furthered and promoted by the International Exhibitions.

Thirdly. The great pillars of the Memorial bear on their outer faces, on pedestals of polished granite and gilt bronze, statues in bronze, representing Astronomy, Chemistry, Geology, and Geometry, and

Fourthly. On the niches immediately over the capitals of these pillars are a second range of bronze statues representing Rhetoric, Medicine, Philosophy, and Physiology.

These groups and statues, which occupy the four angles at successive heights, thus illustrate the whole range of science and of practical art and industry.

The four faces of the Monument are devoted to the illustration of the fine arts. Thus each face of the Podium contains in alto-relievo an historical series of portrait (or quasi-portrait) statues of selected artists in Painting, Sculpture, Architecture, and Music, the latter being coupled with Poetry. In the pediment of the gable, above each of these groups, is a mosaic picture idealizing the art of which the great professors are portrayed below: while in the spandrels of the arches are (also in mosaic) groups illustrative of the practice of the art in question.

Thus the sculptural and pictorial enrichments of the Monument from its base to its roof are illustrative of art and science in all their branches.

From this level, however, the sentiment is changed, and religion and virtue become the subjects of illustration. Thus, the figures in the four great niches in the *flèche* idealize the four greater Christian virtues—Faith, Hope, Charity, and Humility; and the four statues at the angles of the same story represent the four greater moral virtues—Fortitude, Prudence, Justice, and Temperance.

The four angels immediately over these niches are in attitudes suggestive of the resignation of worldly honours; while those above and surrounding the base of the cross suggest aspiration after heavenly glory.

G. G. SCOTT, R.A."

THE MOSAICS.

THE glass mosaics in the tympana, spandrels, and vaulting are executed by Messrs. Salviati and Co., of Murano, near Venice, from designs prepared by Messrs. Clayton and Bell.

The tympanum on each front is occupied by an allegorical figure of one of the fine arts of Poetry and Music, Painting, Architecture, and Sculpture; in the spandrels beneath are representations of ideal figures practising the art, whilst on the corresponding front of the Podium below, are carved in marble the portrait figures of those who have lived and actually exercised the art on earth.

The mosaic pictures above appear to resolve the idea which is elaborated in the Podium below, and thus emphasize the idea, and form a connection between the base and the pediment.

On the South front the figure of Poetry holds a lyre in her right hand, and in her left hand a scroll, on which is inscribed the names of Homer, Virgil, Dante, Shakespeare, and Molière; the figures of King David and Homer are inserted in the niches of the throne. In the spandrels are shown the poet and the musician.

On the East side the figure of Painting holds a palette and brushes in the left hand; the right hand resting on a strained canvas. The figures of Apelles and Raphael are shown in the niches of the throne. The painter and his model fill the spandrels.

On the North side, the figure of Architecture holds a pair of compasses, and a sketch of the Memorial itself; the niches of the throne being occupied by the figures of Solomon and Ictinus: the former holds a model of the Jewish Temple, and the latter a model of the Parthenon. In the spandrels appear the designer and the builder.

On the West side, the figure of Sculpture holds in one hand a small model, and in the other a sculptor's mallet: the niches of the throne being occupied by figures of Phidias and Michael Angelo. In the spandrels are figures of the modeller and the carver.

THE DEDICATORY INSCRIPTION

AND

THE VAULT OF THE CANOPY.

QUEEN VICTORIA AND HER PEOPLE
TO THE MEMORY OF ALBERT, PRINCE CONSORT,
AS A TRIBUTE OF THEIR GRATITUDE
FOR A LIFE DEVOTED TO THE PUBLIC GOOD.

The dedicatory inscription is executed in Mosaic, the letters being of blue glass with black edges, placed upon a ground of gold enamelled glass.

The vault is of a blue mosaic ground, on which are represented the armorial bearings of the Prince Consort.

THE BRONZE STATUES.

The eight bronze statues at the angles of the structure represent the greater sciences.

The Statues of ASTRONOMY, CHEMISTRY, GEOLOGY, and GEOMETRY, are placed on short columns of granite in front of each of the four great clusters of columns. They are 8 feet 4 inches in height. The Statues of RHETORIC, MEDICINE, PHILOSOPHY, and PHYSIOLOGY, occupy niches above at the angles of the great canopy. They are 7 feet 6 inches in height.

ASTRONOMY.—By H. H. ARMSTEAD.

This statue stands at the South-East angle. The head of the figure is bound with a fillet of stars, and in her hands she holds a globe, as an emblem explanatory of the science of astronomy, the sphere being the symbol usually given to Urania by the sculptors of antiquity.

CHEMISTRY.—By H. H. ARMSTEAD.

This statue stands at the North-East angle. As an emblem explanatory of the science of Chemistry, the figure bears in her hand a retort, one of the most important instruments employed in chemical investigation.

GEOLOGY.—By J. B. PHILIP.

This statue stands at the North-West angle. The figure holds in her right hand a hammer or pick-axe, in the other she bears a representation of the earth partly excavated; at her feet are metallic ores, and the remains of antediluvian animals.

GEOMETRY.—By J. B. PHILIP.

This statue stands at the South-West angle. In her right hand the figure holds a pair of compasses, whilst her left hand rests on a tablet, on which is inscribed a series of geometrical lines.

RHETORIC.—By H. H. ARMSTEAD.

This figure occupies the niche at the South-East angle of the Canopy. Her head is inclined forward, and she is apparently perusing and discoursing a speech which she holds in her hand.

MEDICINE.—By H. H. ARMSTEAD.

This figure occupies the niche at the North-East angle of the Canopy. In her left hand she holds a cup, and in the right a serpent: the emblems or attributes usually given to Hygieia, the daughter of Esculapius.

PHILOSOPHY.—By J. B. PHILIP.

This figure occupies the niche at the North-West angle of the Canopy. In the left hand she holds an open book to which she points with her right: thus indicating the great development of philosophy by means of literature.

PHYSIOLOGY.—By J. B. PHILIP.

This figure occupies the niche at the South-West angle of the Canopy. On her left arm she bears a new-born

infant, as a representation of the development of the highest and most perfect of physiological forms. Her right hand points towards a microscope, the instrument which lends its assistance for the investigation of the minuter forms of animal and vegetable organisms.

THE BRONZE-GILT STATUES IN THE SPIRE.

The four statues in the great niches of the spire represent the four greater Christian virtues.

FAITH, HOPE, CHARITY, and HUMILITY.

Faith, in the North niche, bears in the left hand a cross, and in the right hand a chalice.

Hope, in the West niche, looks heavenward: her emblem, the anchor, being placed at her right side.

Charity, in the South niche, is a crowned figure, uncovering her bosom with the right hand, and holding in her left hand the burning heart.

Humility, in the East niche, looks down, and is fully draped; she holds a lighted taper in the right hand.

The four statues placed at the angles of these niches typify the four greater moral virtues:

FORTITUDE, PRUDENCE, JUSTICE, and TEMPERANCE.

Fortitude, at the South-West angle, is a figure armed with a shield and club.

Prudence, at the South-East angle, holds the serpent, the emblem of wisdom.

Justice, at the North-West angle, bears in her hands the sword and scales.

Temperance, at the North-East angle, holds a bridle in her hands.

These eight statues are 8 feet in height, and were designed by Mr. J. Redfern, and executed by Messrs. Skidmore and Co.

Above these, and clustered round the base of the cross, are eight figures of angels, also of gilt bronza, arranged in two ranks.

These were designed by Mr. J. B. Philip, and executed by Messrs. Skidmore and Co.

THE EIGHT GROUPS OF SCULPTURE.

The pedestals of the lower groups are parallel with the general plan of the structure; those of the upper or angle groups are placed diagonally, but in both cases the composition faces towards the angles, the diagonal arrangement being indicated in the lower groups by the position of the animal and the march of the composition.

THE FOUR LOWER GROUPS.

These represent the four continents—

EUROPE, ASIA, AFRICA, AMERICA.

EUROPE.—By PATRICK MACDOWELL, R.A.

This group is placed on the South-West angle Pedestal.

It is composed of five seated female figures; the central figure, specially typifying the continent itself, being placed on a bull; in allusion to the ancient mythological fable. She holds in the right hand a sceptre, and in the left an orb, in reference to the influence which Europe has exercised over the other continents.

The figure representing England is seated on a rock, against which the waves are dashing, and her right hand holds a trident, whilst her left hand rests on a shield bearing the united crosses of St. George and St. Andrew.

France, as a military power, is shown holding a sword in the one hand, and in the other a wreath of laurel.

Germany, the great home of literature and science, is represented in a thoughtful attitude, with an open volume on her knee.

Italy is shown as awakening from a dream, in allusion

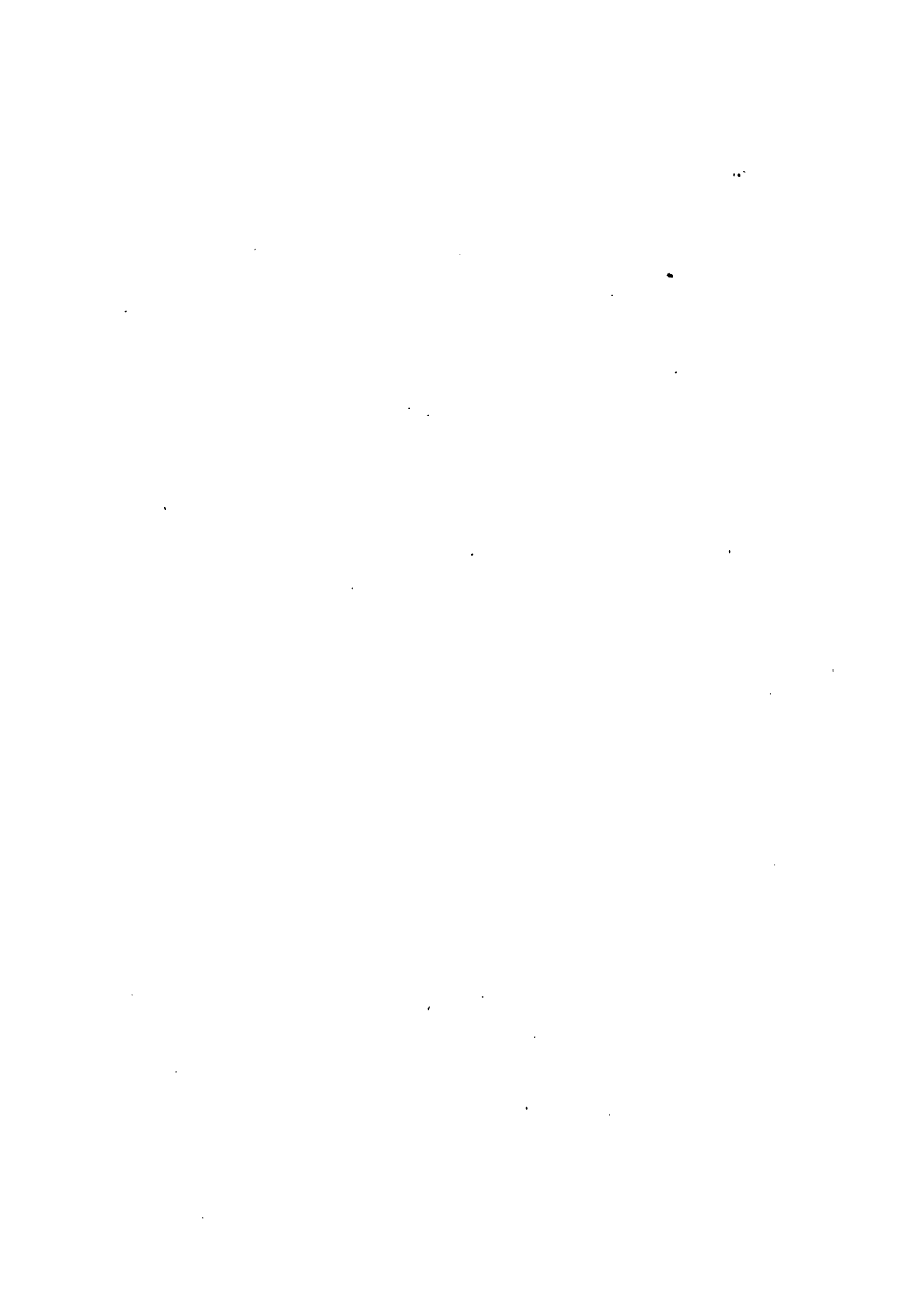


EUROPE.

GROUP ON SOUTH-WEST ANGLE PEDESTAL.

PATRICK MACDOWELL, R.A., SCULPTOR.

[Page 22.]





ASIA.

GROUP ON SOUTH-EAST ANGLE PEDESTAL.

J. H. FOLEY, R.A., SCULPTOR.

[Page 23.]

to her recent union into one kingdom, the broken column on which she is seated, referring to her former greatness, and the lyre and palette to her excellence in the arts of music and painting.

It was a matter of some difficulty to decide what animal could be selected as most fit to form part of this group; the horse was suggested as being the animal most used in Europe, but then the horse has his origin in Arabia, and is now in use equally in all four continents. The adoption of the horse would have necessitated an entirely different treatment of the subject, perhaps historical rather than allegorical.

ASIA.—By JOHN HENRY FOLEY, R.A.

This group is placed on the South-East angle Pedestal.

In this group the central figure alone is a female. She is seated on an elephant, and the action of removing her veil is an allusion to the important display of the products of Asia, which was made at the Great Exhibition in 1851.

The prostrate animal is intended to typify the subjection of brute force to human intelligence; and the surrounding figures,—viz. the poet of Persia with his pen and writing-case; the art manufacturer of China holding his specimen of porcelain; the warrior of India or Central Asia, with his weapons; and the Arab merchant resting on his camel saddle, with the Koran beside him (he as a carrier forming the connecting link between the Eastern and Western continents)—all point to the principal divisions of Asia and their respective positions in its civilisation and power; thus representing by these figures, learning, industry, courage, and enterprise—the combined elements of the national greatness of this quarter of the globe.

The general feeling of repose which pervades this group is also characteristic of a great continent over which the tide of civilization has flowed ages ago, and of which the renown of the individual countries rests more on the acts and life of former times than on any present action or movement.

AFRICA.—By WILLIAM THEED.

This group is placed on the North-East angle Pedestal.

The principle of its design is an embodiment of those characteristics of race, which are peculiar to the past and present history of Africa.

An Egyptian princess seated on a camel is the principal figure; Egypt having been the great early African power, and the precursor of civilization. On her right stands a Nubian, or inhabitant of the eastern limits of this continent, his hand resting on a half-buried statue, in allusion to the monumental glories of the past. On her left is seated a figure representing the merchant of the northern states of Africa, native productions and objects of commerce being placed near him. The negro leaning on his bow is the representative of the uncivilized races of this continent: he is listening to teachings of a female figure typifying European civilization, in allusion to the efforts made by Europe to improve the condition of these races; the broken chains at his feet refer to the part taken by Great Britain in the emancipation of the slaves.

The camel was chosen for this group; it is indispensable in the African deserts; is used universally as a means of communication by traders, and has at all times been characteristic of Egypt.

AMERICA.—By JOHN BELL.

This group is placed on the North-West angle Pedestal.

A geographical treatment has been here adopted.

The group consists of a central figure of America, as a quarter of the globe, mounted on a bison, charging through the long prairie grass. Their advance is directed by the United States on the one side, while, on the other, Canada attends them, pressing the Rose of England to her breast. In the other figures of the composition are presented Mexico rising from a trance, and South America equipped for the chase.

The details and emblems are as follows:—The figure of America is of the Indian type, and in native costume and feathered head-dress, and the housings of the bison are a grizzly bear's skin. In her right hand is a stone-pointed feathered lance, with Indian "totems" of the grey squirrel and humming-bird; and on her left arm she bears a shield with blazons of the principal divisions of the hemisphere—the eagle for the States, the beaver for Canada,

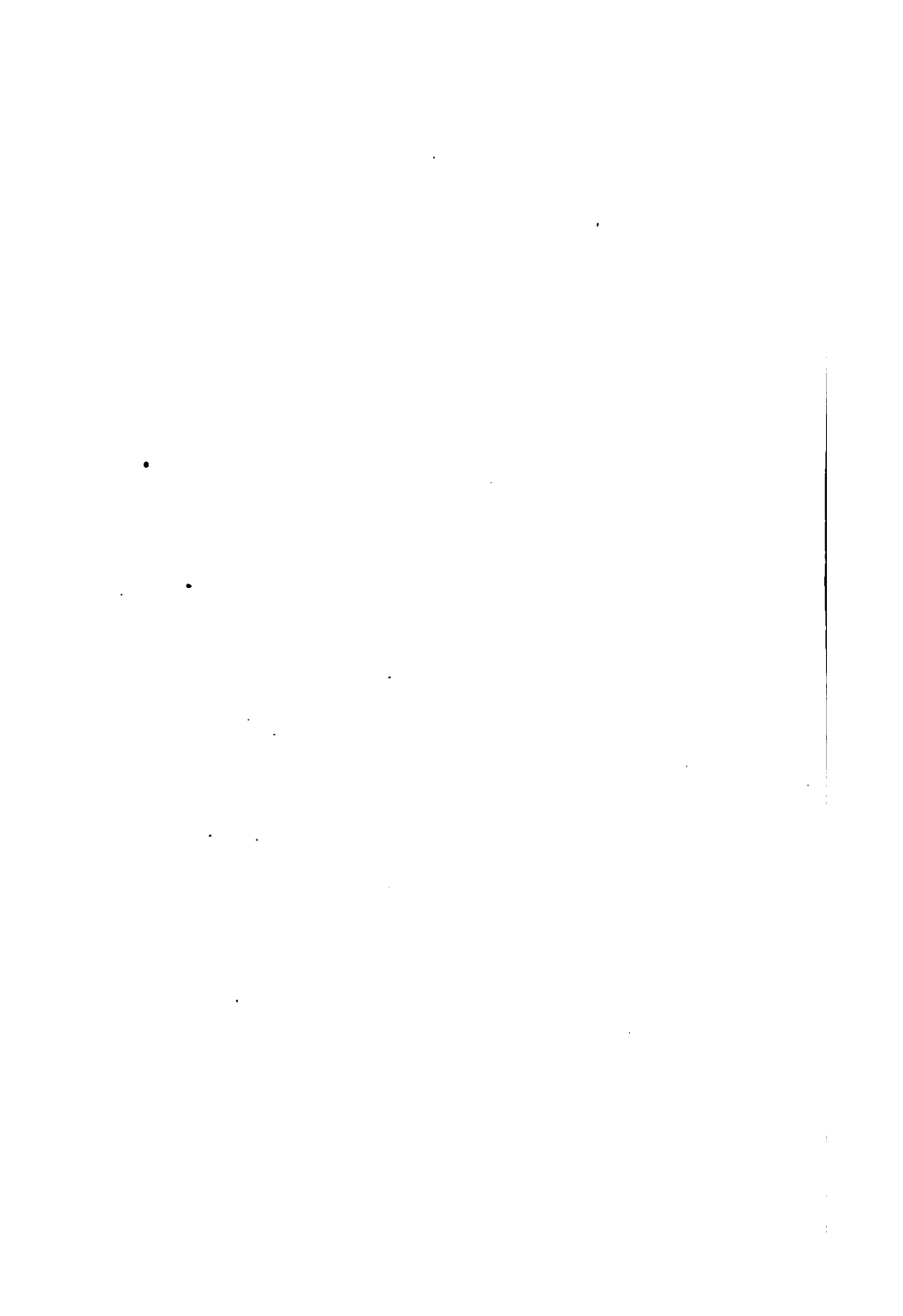


AFRICA.

GROUP ON NORTH-EAST ANGLE PEDESTAL.

W. THEED, SCULPTOR.

[Page 24]



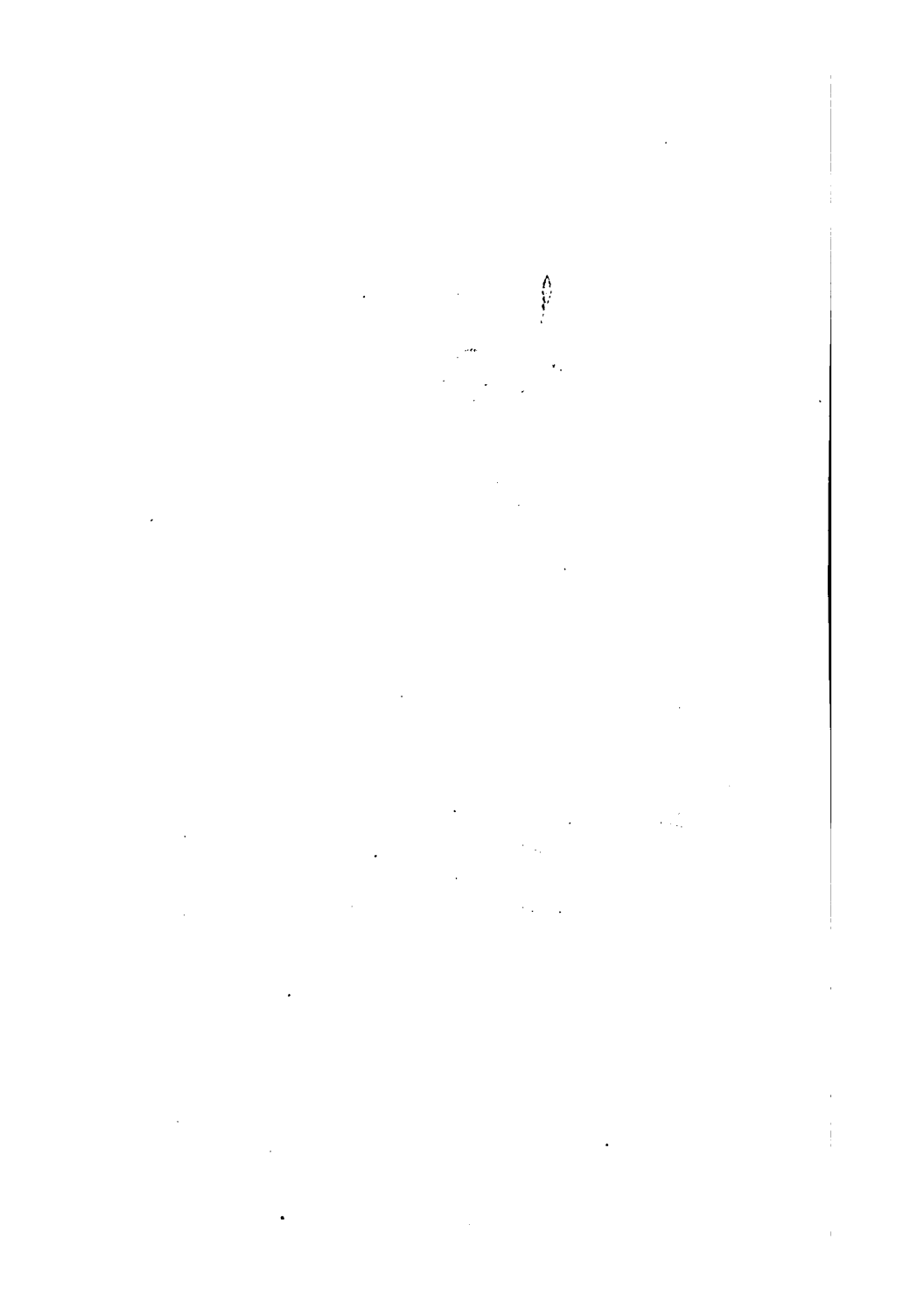


AMERICA.

GROUP ON NORTH-WEST ANGLE PEDESTAL.

JOHN BELL, SCULPTOR.

[Page 24.]



the lone star for Chili, the volcanoes for Mexico; the alpaca for Peru, and the southern cross for Brazil. In the rear, aroused by the passage of the bison through the grass, is a rattlesnake.

The features of the figure representing the United States are of the North-American Anglo-Saxon civilized type. Her tresses are surmounted by an eagle's plume and by a star, which is repeated on her baldrick, at the point of the sceptre in her right hand, and on the bracelet round her left arm; in her left hand is a wreath formed by leaves of the evergreen oak. At her foot lies the Indian's quiver, with but an arrow or two left in it. Her dress is partly thin, and partly of a thicker texture, to recall the great range of her climate.

In the presentation of Canada, who is habited in furs, the features are of a more English type. In her head-dress are woven the maple-leaf of the mainland and the Mayflower of Nova Scotia. In her right hand are ears of wheat, of which we receive from her such large supplies, and at her feet are a pair of snow-shoes, and a branch and cone of the pine-tree.

In these figures the attempt of the artist has been to present three distinct types of womanhood.

The emblematic characteristics in the figure of Mexico are his somewhat Aztec face, his Mexican head-dress, staff, and feather cincture, and the cochineal cactus at his feet. He rises, restless and disturbed, from his panther's skin, but yet looks forward with hope.

In the figure of South America is sought to be represented the half-breed type, Indian and Spaniard, and, seated on a rock he is thus habited in sombrero and poncho and Indian girdle, while in his left hand is the short horseman's carbine of the country, and in his right a lasso. By his side is an orchid of the forests of Brazil, and at his feet a horn of the wild cattle of the plains, and a blossom of the giant lily of the Amazon.

In the composition of this group, present progress and general onward movement are expressed, and in this respect it forms a contrast to the representations of the other three continents, which are more tranquil in their arrangement.

THE FOUR UPPER GROUPS.

These represent the industrial arts of

AGRICULTURE, MANUFACTURES, COMMERCE,
ENGINEERING.

AGRICULTURE.—By W. CALDER MARSHALL, R.A.

This group is placed on the South-West angle of the Podium.

The principal figure, the genius of Agriculture, crowned with a wreath of corn, is directing the attention of the agriculturist to the improvements in agricultural appliances which have been effected by the steam-engine and chemistry; she points from the primitive plough on which he leans, to the steam cylinder and chemical retort which are lying below.

The female figure seated to the left, with her lap full of corn, bears witness to the results obtained by these means; on the right a shepherd-boy, with a lamb in his arms and a ewe at his side, has reference to the rearing and breeding of cattle.

MANUFACTURES.—By HENRY WEEKES, R.A.

This group is placed on the South-East angle of the Podium.

The principal figure is the presiding genius of Manufactures, pointing to the beehive, as the emblem of industry, and holding in her hand the hour-glass as indicative of the value of time, an essential element in all manufacturing operations.

The smith standing by her side, not only refers to the importance of the iron manufactures of this country, but also as affording in so many instances the means of facilitating the task of the manufacturer.

On the other side is the weaver, and in front the potter, the former exhibiting specimens of textile, the latter of fictile manufactures.

COMMERCE.—By THOMAS THORNYCROFT.

This group is placed on the North-East angle of the Podium.

The dominant allegorical figure holds in her left hand

a cornucopia, as alluding to the results of commercial enterprise, whilst with the right she encourages the young merchant, who bears balance scales, the emblems of barter, and also a purse and ledger. The figure seated on the ground in front brings corn, the great necessary of life, and the other figure, the Oriental merchant, holds a casket of jewels, in allusion to the objects of luxury imported from various countries by the agency of commerce.

ENGINEERING.—By JOHN LAWLOR.

This group is placed on the North-West angle of the Podium.

The genius of Engineering, a female figure, is standing above the other figures, with one hand resting on the steam cylinder. In front a youthful figure, with compasses in hand, refers to a design or plan spread on the ground. On the one side is seated a navvy, the great primary agent in all engineering operations, and on the other side kneels a figure holding a cog-wheel, as indicative of the development of the engineers' art by means of machinery. At the back of the group is shown the steam-hammer, together with the blast furnace, and a representation of the Britannia and Menai Bridges; all triumphs of engineering art of the present century.

THE SCULPTURES OF THE PODIUM.*



A series of 169 portrait figures representing those men who have excelled in the arts of Poetry and Music, Painting, Architecture, and Sculpture.

The Poets and Musicians on the South front, and the Painters on the East front, are executed by Mr. H. H. Armstead.

The Architects on the North front, and the Sculptors on the West front, are by Mr. J. B. Philip.

These two sculptors first prepared a model of the scale of 1 inch to 1 foot, in which the personages to be represented were named, the grouping settled, and the general principle of treatment thoroughly developed. A full-

* These Podium sculptures are all engraved in detail in the illustrated folio history of the Memorial.

sized model was then made from which the marble could be worked: as this model progressed it was removed to the Memorial in sections, in order to be reproduced in the marble which had been already fixed. The carving of the figures in marble was commenced early in the year 1866.

In the preparation of the first models it became apparent that a uniform principle of treatment could not be satisfactorily carried out in representing the Poets, Musicians, Architects, Sculptors, and Painters, who were worthy of being sculptured on this frieze. In the arts of architecture and sculpture an historical development may be traced, in all countries in which they have been practised, and the primary source from which these two arts was derived seems to have been Egypt, the country in whose monuments we have the earliest evidence of regular civilization.

Mr. J. B. Philip has accordingly arranged the effigies of the great masters of these two arts, by starting from a group of Egyptian and Assyrian figures at the North-West angle of his composition: each series of figures then diverges from this point over the northern and western fronts of the Podium; and models of works that have been executed by these artists are occasionally placed in their hands, or carved in low relief on the background; the progress of the two arts being thus in some measure indicated by their monuments. The identity of the individuals represented is also established by this means, which is specially necessary, as so few authentic portraits of early architects and sculptors exist, to which reference could be made.

The art of painting was stimulated and matured by the talent of certain gifted individuals, who, with the assistance of their pupils, founded schools in their own particular countries, and Mr. Armstead has therefore adopted the principle of placing the masters of the Italian school in the centre, whilst the painters of Germany and England occupy one wing, and those of France and Spain the opposite wing on the East front.

The Poets fill the centre compartment of the South front, and on the wings on either side stand the figures of musicians of all countries and periods.

The arrangement of the architects and sculptors may be regarded as chronological, and that of the Painters, Poets, and Musicians as geographical; the natives of the different countries being grouped together.

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SOUTH FRONT.

THE POETS AND MUSICIANS,

By H. H. ARMSTEAD.

AUBER.

1. **Daniel Francois Esprit Auber.** Musician of the French school : born at Caen, 29 January, 1782 : was Maître de Chapelle to Louis Philippe, and to the Emperor Napoleon III. : a commander of the Legion of Honour : director of the Conservatoire at Paris. Produced his first opera in 1813 ; nearly all his works were written for the stage. He died at Paris, 14 May, 1871.

MÉHUL.

2. **Etienne Henri Méhul.** Musician of the French school : born at Givet in 1763 : was able to play the organ when ten years of age : went to Paris at the age of sixteen : studied under Hauser, Edelmänn, and Glück. Author of many operas, &c. : professor of composition at the Conservatoire : member of the Institute : and knight of the Legion of Honour. He died Oct. 1817.

RAMEAU.

3. **Jean Philippe Rameau.** Musician of the French school : born at Dijon in 1683 : began to compose at the age of eighteen, and was then appointed organist at Clermont in Auvergne : afterwards went to Paris, where he was appointed organist to the king. He was the author of several works on the science of music, and composed several operas : he had great facility of composition, and boasted, "Qu'on me donne la gazette d'Hollande, et je la mettrai en musique." a Dutch newspaper must be the dullest conceivable libretto. He died 12 Sept. 1764.

LULLI.

4. **Jean Baptiste Lulli.** Musician of the French school : born at Florence in 1634 of obscure parents : came to Paris as page to Mademoiselle de Montpensier, niece of Louis XIV. : she was so disappointed with his unprepossessing appearance, that she made him under-scellion in her kitchen, there he devoted much time to music and playing the violin : he was subsequently appointed court-musician, and organized a new band,

called "les petits violons," from which Charles II. adopted the idea of his "four-and-twenty fiddlers all of a row." Lulli composed operas, church music, and many instrumental works. He died at Paris, 22 March, 1687, and was buried in the church of the Petits Pères, where his monument is still to be seen in a chapel near the transept.

GRÉTRY.

5. **André Ernest Modeste Grétry.** Musician of the French school: born at Liège in 1741: went to Rome when eighteen years old, and studied there under Casali: established himself in Paris in 1767, and became a member of the Institute, and professor at the Conservatoire. Voltaire and Marmontel were his intimate friends. He composed several operas, and also wrote a treatise on the science of music. After the Revolution he became a zealous republican. He died at Montmorency, 24 Sept. 1813.

JOSQUIN DES PRÉS.

6. **Josquin des Prés.** Musician of the Flemish school: born about 1450. The father of modern harmony, and inventor of counterpoint. He was a chorister at St. Quentin, and afterwards went to Rome, where he entered the Pope's chapel (he is said by some to have become an ecclesiastic). He returned to France in 1484, and was appointed Maître de Chapelle to Louis XII. He is believed to have died about the year 1515. Some of his compositions, such as masses, motetts, and songs are to be found amongst the music of Prince Henry (afterwards Henry VIII.), now in the Pepysian library: there is also a volume of his works in the British Museum.

No trustworthy portrait of him is known to exist: a portrait said to be of him formerly hung in the church of St. Gudule at Brussels, but it has disappeared, and all search for it has proved fruitless.

ROSSINI.

7. **Gioacchino Rossini.** Musician of the Italian school: born at Pesaro in 1792: he was first a chorister at Bologna, and afterwards, having studied composition under Padre Mattei, he commenced writing at an early age. His first opera appeared in 1812, and he continued to produce numerous works for the stage until 1830. From that date until his death his pen was less active. He passed the latter years of his life in Paris, and died there on 13 November, 1868.



SCULPTURES OF THE PODIUM.—SOUTH FRONT.—THE POETS AND MUSICIANS.

H. H. ARMSTEAD, SCULPTOR.

MONTEVERDE.

8. **Claudio Monteverde.** Italian musical composer: born at Cremona in 1565. He was for some years the Maestro di Capella at St. Mark's in Venice: he introduced several novelties into the science of harmony, and is said to have invented recitative. He died in September, 1649.

CARISSIMI.

9. **Giacomo Carissimi.** Italian musical composer: born at Padua in 1582. He became Maestro di Capella to the Pope, and the German college at Rome, about the year 1640. His compositions were chiefly for the church, such as motetts and sacred cantatas. His oratorio of Jephtha marks an important advance in that class of compositions. Purcell is believed to have studied his works with much advantage. He lived to a great age and died after 1672.

PALESTRINA.

10. **Giovanni Pietro Aloisio da Palestrina.** Italian musical composer: born in 1524 of poor parents at Palestrina (the ancient Præneste in the Campagna): he studied under Goudimel: entered the Pope's chapel in 1555: was appointed Maestro di Capella of Sta. Maria Maggiore in 1562, and of St. Peter's in 1571. He was a great master of choral harmony, and wrote many masses, hymns, and madrigals. His contemporaries called him "the Prince of Music." He died 2 February, 1594, and was buried in St. Peter's with much pomp.

GUIDO D'AREZZO.

11. **Guido.** A monk of Arezzo, born about 990 A.D. The founder of the present system of musical notation, and inventor of the Solfeccio: Ut—Re—Mi—Fa—Sol—La, &c.; having adopted these syllables from the hymn:—

"Ut queant laxis
Resonare fibris," &c.

When young he became a monk in the Benedictine monastery at Arezzo. He went to Rome to explain his system of notation to Pope John XIX., and afterwards retired to the abbey of Pomposa near Ferrara, where he died: the date of his death is not known.

ST. AMBROSE.

12. **St. Ambrose.** Bishop of Milan : born about 340 A.D. Trèves, Arles, and Lyons have all claimed to be his birthplace. He was in early life a lawyer, but after having opposed the Arian heresy in Milan, he was elected to be Bishop. St. Augustine relates that he brought the Cantus Ambrosianus and antiphonal singing from Greece, and introduced its practice into his cathedral at Milan. He was the father of the music of the Western Church. He died 4 April, 397, and was buried at Milan.

CORNEILLE.

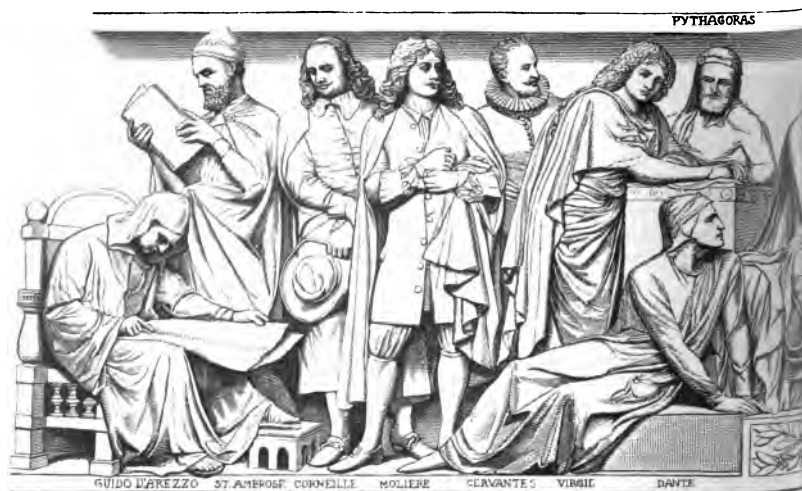
13. **Pierre Corneille.** French dramatic poet : born at Rouen, 6 June, 1606 : was educated in a Jesuit college : he became a member of the French Academy in 1647 : has been called the founder of the French drama : his most celebrated works are "Le Cid," "Cinna," "Polyeucte," "Les Horaces," &c. Fontenelle thus describes his appearance, "he was of a good size, with a simple and ordinary presence, always negligent and careless in his appearance ; his countenance was agreeable, he had a large nose, handsome mouth, eyes full of fire, lively expression, and strongly marked features." He died 1 October, 1684.

MOLIERE.

14. **Jean Baptiste Poquelin.** French dramatic poet, and the founder of French comedy : born at Paris, 15 January, 1622 : the son of an upholsterer, but became an actor, and assumed the name of Molière. His first comedy was produced at Lyons in 1653. He went to Paris in 1658, and there opened a theatre, at which his most famous comedies were produced. He died 17 February, 1673, but in consequence of his connection with the stage the last rites of the church were denied to him : the King, however, prevailed on the Archbishop of Paris to allow him to be buried privately by two priests, without any chanting, in the cemetery of St. Joseph, Rue Montmartre. He is described as being "neither stout nor thin ; somewhat above the average height, of noble carriage, and grave expression ; his nose and mouth were large, his lips thick, his eyebrows thick and dark ; he had a good figure and a well-shaped leg."

CERVANTES.

15. **Miguel de Cervantes Saavedra.** Spanish poet and author : born 29 September, 1547. The place of his birth has



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SCULPTOR.

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been a subject of much dispute, but it is now acknowledged to be Alcala de Henarès in New Castile. His early life was full of adventure; he went to Italy at the age of twenty-one, as page to Cardinal Acquaviva; afterwards enlisted in the Spanish army, and served in the battle of Lepanto, where he lost his left hand and part of his arm; returning to Spain, he was captured by an Algerian pirate, and was sold as a slave in Algiers; after six years' captivity he was ransomed and returned to Spain, in 1580. He then began to write for the stage, but jealous of the success of Lope de Vega, he subsequently devoted his pen more to romances, poems, &c. His masterpiece, "Don Quixote," upon which his world-wide reputation rests, was produced in 1605. Pecuniary necessities pressed upon him at all periods of his life, and he died in poverty at Madrid 23 April, 1616. He was buried privately, and it is not known what became of his remains. In a preface to his novels he thus describes himself: "Sharp, aquiline visage, brown chestnut-coloured hair, forehead smooth, eyes brisk and cheerful, nose somewhat hookish, mustachios large, mouth little, body neither large nor little, somewhat thick in the shoulders," &c.

VIRGIL.

16. **Publius Virgilius Maro.** Latin poet: born at Aude (now Pietola), a village near Mantua, in October, 70 B.C. He studied at Cremona and Naples, and then went to Rome, where he became acquainted with Mæcenas. He was called the "Prince of Latin poets:" his poem of the Georgics was written by desire of the Emperor Augustus to stimulate agriculture in Italy. His great work is the epic poem upon the wanderings of Æneas, called the Æneid. Whilst in Greece he was seized with illness, and on returning to Italy died at Brundisium 22 September, 19 B.C.: he was buried at Naples, where his tomb is still to be seen on the road to Puteoli. He is described as "tall in figure, and of a swarthy complexion."

DANTE.

17. **Dante Alighieri.** The greatest poet of modern Italy: born at Florence in May, 1265: studied at Bologna and Padua. He belonged to the party of the Guelphs, and bore arms for his country against the Aretini in 1289, and against the Pisans in 1290: afterwards became a magistrate, but during the civil wars of Florence, between the Bianchi and Neri, he was accused of a criminal partiality for the former party, and in 1302 was sentenced to exile, and the payment of a heavy fine: he sought refuge at the courts of Ghibelline princes at Arezzo, Verona, Padua, &c.; but his determined and sarcastic character raised

up for him continual enemies. His immortal works are the "Inferno," "Purgatorio" and "Paradiso;" he also wrote sonnets and other poetry. He ultimately settled at Ravenna, and died there 14 September, 1321. A mausoleum for his remains was erected in 1482 by Bernardo, the father of Cardinal Bembo. An authentic cast taken from his face is still preserved.

PYTHAGORAS.

18. **Pythagoras of Samos.** A celebrated Greek philosopher: born at Samos about 570 B.C. He is said to be the founder of the theory of music, reduced it to mathematical principles, and gave names to the various tones. He made discoveries in music, astronomy, and mathematics. One of his theories was the "Harmony of the Spheres;" that the relative distances of heavenly bodies corresponded with the laws of musical harmony, and that by their movements certain sounds were produced which formed a regular harmonic scale.

HOMER.

19. **Homer.** The greatest poet of Greece, and the father of poetry. His birth, parentage, and native country are uncertain; he is believed to have lived about 900 B.C., and to have been an Asiatic Greek, but it is not certainly known where he lived or where he died. He is said to have died at an advanced age, and to have been blind in his later years. His epic poems are the "Iliad" and the "Odyssey."

CHAUCER.

20. **Geoffrey Chaucer.** The father of English poetry: born in 1345: studied at Oxford and Cambridge, and was afterwards attached to the court of Edward III. John of Gaunt was also his patron, and he was appointed to several sinecure offices, such as clerk of the works at Windsor, Westminster, and other royal palaces. He was a friend and follower of Wickliffe, and, being involved in some Wickliffite disturbances, was compelled to leave London, and retire to Woodstock. There he wrote his famous "Canterbury Tales." He returned to London shortly before his death, and resided at Westminster in a house which stood on the site of Henry VII.'s Chapel; there he died 25 October, 1400, and was buried in the Abbey; his present monument was erected in 1551.

SHAKESPEARE.

21. **William Shakespeare.** England's greatest dramatic poet: born at Stratford-on-Avon in April, 1564. But little is

known with certainty of his life. He was educated at the Grammar School at Stratford: went to London, and became an actor and author of plays. In 1589 he was a shareholder in the Globe and Blackfriars Theatres. He is believed to have acted Knowell in Ben Jonson's "Every Man in his Humour;" the Ghost, in "Hamlet;" and Old Adam, in "As You Like It." He died 23 April, 1616, and was buried on the north side of the chancel of the parish church at Stratford-on-Avon.

MILTON.

22. **John Milton.** English poet: born in Bread Street, London, 9 December, 1608, was educated at St. Paul's School and Christ's College, Cambridge: travelled on the Continent in 1638. In 1649 he was appointed Latin secretary to Cromwell's Government, and in that capacity wrote many political works. His sight failed him in 1651, and he soon became quite blind: in 1667 he produced "Paradise Lost," and with much difficulty found a publisher; he sold the manuscripts to Samuel Simmons for £5. "Paradise Regained" and "Samson Agonistes" appeared in 1671. He died 8 November, 1674, and was buried in the chancel of St. Giles, Cripplegate. He is described as somewhat below the middle size, but vigorous and active; his light-brown hair, parted down the middle, hung over his shoulders.

GOETHE.

23. **Johann Wolfgang von Goethe.** The great poet of Germany: born at Frankfort, 28 August, 1749: studied at Leipzig, and afterwards at Strassburg: settled at Weimar in 1775, and remained there for upwards of fifty years as the counsellor and friend of the Grand Duke. He was not only a poet, dramatist, and novelist of great intellectual power, but was skilled in natural science. His friendship with Schiller, in spite of the disparity of their ages, was very sincere and steadfast. When Schiller died he said, "The half of my existence is gone from me." He died at Weimar, 22 March, 1832, and was buried near Schiller.

SCHILLER.

24. **Johann Christoph Friedrich von Schiller.** German poet and dramatic writer: born at Marbach, 10 November, 1759. He studied medicine, and having a leaning for a military life, he became a regimental surgeon at Stuttgardt. His first drama, "The Robbers," was produced in 1782; and, having offended the Duke of Wurtemberg by some free expressions in

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it, he fled from Stutgardt, and went to Mannheim. He afterwards lived at Leipzig, Dresden, and Jena. In 1787 he went to Weimar, and soon became the intimate friend of Goethe. He died of disease of the lungs 9, May, 1805. When the sculptor Dannecker heard of his death, he said, "I will now make a bust the size of life, that is, colossal." This bust is now in the public library at Weimar.

BACH.

25. **Johann Sebastian Bach.** German musical composer: born at Eisenach, 21 March, 1685. He was the most celebrated of a family of musicians: he was first a chorister at Luneburg: then organist and director of concerts at Weimar: kapellmeister to the Prince of Anhalt-Coethen: and finally cantor of the St. Thomas School at Leipzig. He was very famous as an organist, a great master of counterpoint, and wrote many oratorios, motetts, and compositions for the organ and harpsichord. He was twice married, and had twenty children; his eleven sons were all distinguished musicians. In his latter years he became blind. He died in July, 1750.

GLUCK.

26. **Christoph Gluck.** German musician: born at Weidenwanger, in Bavaria, in 1714: studied at Vienna: went to Italy in 1736, and there took lessons of the celebrated Padre Martini. His first opera was produced at Milan in 1741, and after remaining some time in Italy, he came to England in 1745, and composed an opera in honour of the Duke of Cumberland, called "La Caduta dei Giganti." He then returned to Vienna, and there wrote his masterpieces, "Orfeo," "Alceste," "Iphigenia," &c. In 1776 he visited Paris, and his admirers and those of Picini, a rival Italian composer, divided all Paris into the parties of the Gluckists and Picinists. Dr. Burney calls him the "Michael Angelo of music." He returned to Vienna, and died there 25 November, 1787. He is described as large in person, and rough and blunt in manners.

HANDEL.

27. **George Frederick Handel.** German musician: born at Halle, 24 February, 1684-5: he was intended for the law, but his father finding his passion for music very great, permitted him to study under Zachau, the organist at Halle. He was able to play when nine years old, and soon commenced to compose. He resided at Hamburg from 1703 to 1709, and then visited Italy. He came to England in December, 1710, and

there passed the remainder of his life. He wrote many operas for the Italian stage, but his grandest works are his oratorios and similar sacred compositions. Like Bach, he became blind some years before his death, which took place on 14 April, 1759. He was buried with much ceremony in Westminster Abbey.

MOZART.

28. **Johann Chrysostom Wolfgang Amadeus Mozart.** German musician: born at Salzburg, 27 Jan., 1756: began to study music when only four years of age: when eight years old he was brought to England by his father and played before George III., at the Chapel Royal: he afterwards went to France and Italy. His first opera was produced at Milan in 1770. He ultimately settled at Vienna, where he passed the rest of his short life. He wrote operas, masses, symphonies, &c., his last great work, "The Requiem Mass," was left unfinished at his death. He died 5 Dec., 1791, and was buried in the Marxerlinie Cemetery at Vienna, near his friends Haydn and Albrechtsberger, but no stone marked the spot, and the exact place is now uncertain.

MENDELSSOHN.

29. **Felix Mendelssohn Bartholdy.** German musician: born 3 Feb., 1809: showed great talent at an early age: performed at a public concert at Berlin when nine years old: studied under Zelter and Berger: visited England, France, Italy, Switzerland, &c. In 1834 was appointed Kapellmeister at Düsseldorf; he also held similar appointments at Berlin and Leipzig. Author of many works, both vocal and instrumental: his most important compositions are his symphonies, and the oratorios of "St. Paul" and "Elijah." He died 8 Nov. 1847, and was buried at Berlin.

HAYDN.

30. **Joseph Haydn.** German musician: born at Rohrau in Austria, 31 March, 1732. When a boy he entered the choir of St. Stephen's Cathedral at Vienna: studied under Porpora, and after many years of struggling poverty, he became acquainted with Prince Esterhazy, who made Haydn the director of his private band. He was a voluminous composer, and is celebrated for the beauty and simplicity of his style. The oratorio of "The Creation," and the cantata, "The Seasons," are well-known works, but his chief compositions are instrumental, viz., symphonies, quartets, &c. He visited England twice, in 1790 and 1794. He lived chiefly at Vienna, and died there on 31 May, 1809, whilst that city was occupied by the French.

WEBER.

31. **Carl Maria von Weber.** German musician : born at Eutin in Holstein, 18 Dec., 1786 : studied under Michael Haydn, Abbé Vogler, and other masters : went to Breslau, and afterwards to Karlsruhe as Kapellmeister ; finally settled at Dresden in 1816 as director of the Opera there. His principal works are the operas of "Der Freischütz," "Oberon," "Preciosa," "Euryanthe." In 1826 he visited England, and wrote "Oberon" for Covent Garden Theatre. He died of consumption, 5 June, 1826, at the house of Sir G. Smart, in Great Portland Street, and was buried in the vaults of the Roman Catholic Chapel in Moorfields. His body was removed to Dresden in 1844.

BEETHOVEN.

32. **Ludwig van Beethoven.** German musician : born at Bonn, 17 Dec., 1770. His father was a tenor singer at Cologne : when quite young he was able to play the violin, and also difficult compositions by Bach on the pianoforte : before the age of fourteen, he had published several compositions for the pianoforte. He went to Vienna in 1790, and studied under Haydn and Albrechtsberger. Mozart at once recognised his great genius. He subsequently settled at Vienna : his life was passed in much retirement, and he suffered much from ill health, having become totally deaf in his later years. He died 26 March, 1827, and 30,000 persons attended his funeral. A statue by Hähnel, was erected to his memory at Bonn in 1845, but his grandest monument are his nine orchestral symphonies. His single opera "Fidelio," was produced in 1805.

TALLIS.

33. **Thomas Tallis.** English musician : born about 1529 : he is called "the father of the collegiate style of music." He was organist to Queen Elizabeth, and harmonised the cathedral service, the melody of which was first adapted to English words by Marbeck. Several secular compositions by him are still extant, amongst which a madrigal in forty parts is the most curious. He died 23 Nov., 1585, and was buried in the old parish church of Greenwich : this church was pulled down in 1720, and no memorial of Tallis now remains. No authentic portrait of him is known to exist.

GIBBONS.

34. **Orlando Gibbons.** English musician : was born in 1583, appointed organist of the Chapel Royal at the age of 21,



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and in 1622 he received the degree of Doctor of Music at the University of Oxford. His chief compositions were for the Church, but he also wrote madrigals, &c. In 1625, he was ordered to go to Canterbury, to attend the marriage of Charles I., for which ceremonial he had composed the music; when there he caught the small-pox, and died on Whit Sunday, 5 June, 1625. His portrait is copied from the effigy on the tomb at Canterbury, which was erected by his wife.

LAWES.

35. **Henry Lawes.** English musician: born at Salisbury in 1600: was gentleman of the Chapel Royal to Charles I.: studied under Coperario, and is said to have first introduced Italian music into England. He published several collections of songs, was a friend of Herrick, Waller, and other poets, and set many of their poems to music. He also "called Milton friend," and composed music for "Comus," he himself taking part in its performance at Ludlow Castle. During the Commonwealth he supported himself by giving lessons in singing. At the Restoration he was re-appointed to the Chapel Royal, and composed the anthem for the coronation of Charles II. He died 21 Oct., 1662, and was buried in the cloisters of Westminster Abbey, but the exact spot is not known.

PURCELL.

36. **Henry Purcell.** English musician: born 1658: was a chorister boy in the Chapel Royal, and at the age of eighteen was appointed organist of Westminster Abbey. He was instructed by Pelham-Humphreys, and Dr. Blow, and in 1682 he became organist of the Chapel Royal. He was at first known by his anthems; but he is remarkable for the great variety of his compositions, having written operas, anthems, overtures, songs, madrigals, &c. He died 21 Nov., 1695, and was buried in the north aisle of the choir of Westminster Abbey, where a tablet to his memory bears an inscription from the pen of Dryden.

ARNE.

27. **Thomas Augustine Arne.** English musician: born 28 May, 1710: the son of an upholsterer in King Street, Covent Garden. He went to school at Eton, and was intended for the law, but his love of music (which his father had endeavoured to check), prevailed, and after three years he abandoned his legal studies. He learned the violin, and soon began to compose for the stage. He wrote many operas, amongst which "Artaxerxes"

was the most celebrated. He was also a song writer, and set music to Milton's "Comus." The national air of "Rule Britannia" is by Arne: it is a chorus in "King Alfred," a masque composed for an entertainment given by Frederick Prince of Wales, at Cliefden in 1740: the words were written by Thomson and Mallet. He died 5 March, 1778, and was buried in St. Paul's, Covent Garden.

BOYCE.

38. **William Boyce.** English musician: born 7 Feb., 1710: the son of a cabinet-maker in London: he was first a chorister at St. Paul's Cathedral: and studied under Greene. In 1736 he was appointed organist at St. Michael's: took the degree of Doctor of Music, and, shortly after, succeeded Greene as composer and organist to the Chapel Royal. He wrote some secular pieces, but his chief compositions were anthems and sacred music. He revised and published an admirable collection of the cathedral music of other composers. He died 7 Feb., 1779, and was buried in St. Paul's Cathedral.

BISHOP.

39. **Sir Henry Rowley Bishop.** English musician: born in London in 1786; studied under Bianchi: was a very voluminous writer, both for the stage and the concert-room. His first opera, "The Circassian Bride," was produced at Drury Lane Theatre in 1809; but the theatre being burnt down after the performance, the whole MSS. were destroyed. In 1810 he was appointed director of the music at Covent Garden Theatre. He was knighted in 1842, and in 1848 was appointed professor of music at Oxford in succession to Dr. Crotch. He died on 30 April, 1855, and was buried in Kensal Green Cemetery.

EAST FRONT.

THE PAINTERS,

By H. H. ARMSTEAD.

TURNER.

40. **Joseph Mallord William Turner.** English painter: born 23 April, 1775: son of a hair-dresser in Maiden Lane,



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Covent Garden : became a student at the Royal Academy in 1789 : exhibited his first picture ("Lambeth Palace") in 1790 : was elected an Academician in 1802 : travelled on the continent, and visited France, Italy, and Switzerland. He painted in water-colours as well as in oil, and published a "*Liber Studiorum*," in imitation of Claude's "*Liber Veritatis*." He was a short stout man, with much colour in his face, and looked rather like a sailor. He died at Chelsea, 19 December, 1851, and bequeathed his large fortune, and his collection of pictures and drawings, to the nation. He was buried in St. Paul's Cathedral near Sir Joshua Reynolds.

WILKIE.

No. 41. **Sir David Wilkie.** British painter : born at Culta, in Fifeshire, 18 November, 1785. Having first studied in the "Trustees' Academy" at Edinburgh, he came to London in 1805, and entered as a pupil at the Royal Academy. He exhibited his first picture in 1806, and afterwards painted many popular pictures, viz. : "Blind Fiddler," "Village Festival," &c. He was appointed an Academician in 1811. In 1826 he visited France, Germany, Italy and Spain, and then changed his style of painting. After the death of Sir Thomas Lawrence in 1830, he was nominated painter to the King : he was knighted in 1836. He went to Constantinople to paint the portrait of the Sultan, and whilst returning to England he died, and was buried at sea, off Gibraltar, on 1 June, 1841.

REYNOLDS.

No. 42. **Sir Joshua Reynolds.** English painter : born 16 July, 1723, at Plympton, of which place his father was the rector : studied under Hudson, and became a portrait painter, first at Plymouth and afterwards in London. He travelled in Italy and other foreign countries during 1751 and 1752, and on his return he became the first portrait painter of the day. On the foundation of the Royal Academy in 1768 he was appointed the first president, and was knighted. He was a friend of Johnson, Goldsmith, Burke, Garrick, &c. In 1784 he was appointed principal painter to the King. He died, at his house in Leicester Square, on 23 Feb. 1792, and was buried in St. Paul's Cathedral.

GAINSBOROUGH.

No. 43. **Thomas Gainsborough.** English painter : born at Sudbury in 1727 : painted much from nature when young : came to London in 1743, and studied under Hayman : after-

wards settled for some years at Ipswich as a portrait painter: in 1760 he removed to Bath, but he returned to London in 1774, and was elected one of the first members of the Royal Academy. He was a painter of landscape, and rivalled Reynolds in portrait painting. There are many fine works by him at Hampton Court, Windsor Castle, and in the National Gallery. He died 2 Aug. 1788, and was buried in Kew churchyard. He is described as handsome, of a fair complexion, regular features, tall and well proportioned. His forehead, broad and strongly marked: his nose, Roman: his mouth and eye denoted humour and refinement, and the general expression of his face was thoughtful, yet not altogether pleasant.

HOGARTH.

44. **William Hogarth.** English painter: born in London, 10 December, 1697, of poor parents: was apprenticed to Gamble, a silversmith, and commenced life as an engraver for silversmiths and booksellers. He married the daughter of Sir James Thornhill in 1730, and then commenced to paint portraits. He soon afterwards adopted a special style, and produced those celebrated series of pictures, "Rake's Progress," "Marriage à la Mode," "Harlot's Progress," &c., which gained him the title of "pictorial satirist." He had great technical excellence as a painter; he also engraved many of his own pictures. In 1757 he was appointed principal painter to the King. He died 26 October, 1764, in Leicester Square, and was buried at Chiswick. The terra-cotta bust by Roubiliac, now in the National Portrait Gallery, is the foundation of the present portrait. His well-known dog is shown at his side.

REMBRANDT.

45. **Rembrandt van Rhyn.** Dutch painter: born 15 June, 1606: the son of a miller: studied under Swaneburg, Lastman, Pinas, and other masters: settled in Amsterdam in 1630, and passed the greater part of his life there. He painted landscapes, portraits, and genre subjects: he was a great colourist, and specially remarkable for his profound knowledge of chiaroscuro. The National Gallery contains many pictures by him. His etchings, numbering upwards of 400, are masterpieces of facility and boldness of style. He died at Amsterdam in October, 1669, and was buried in the Wester Kerk there.

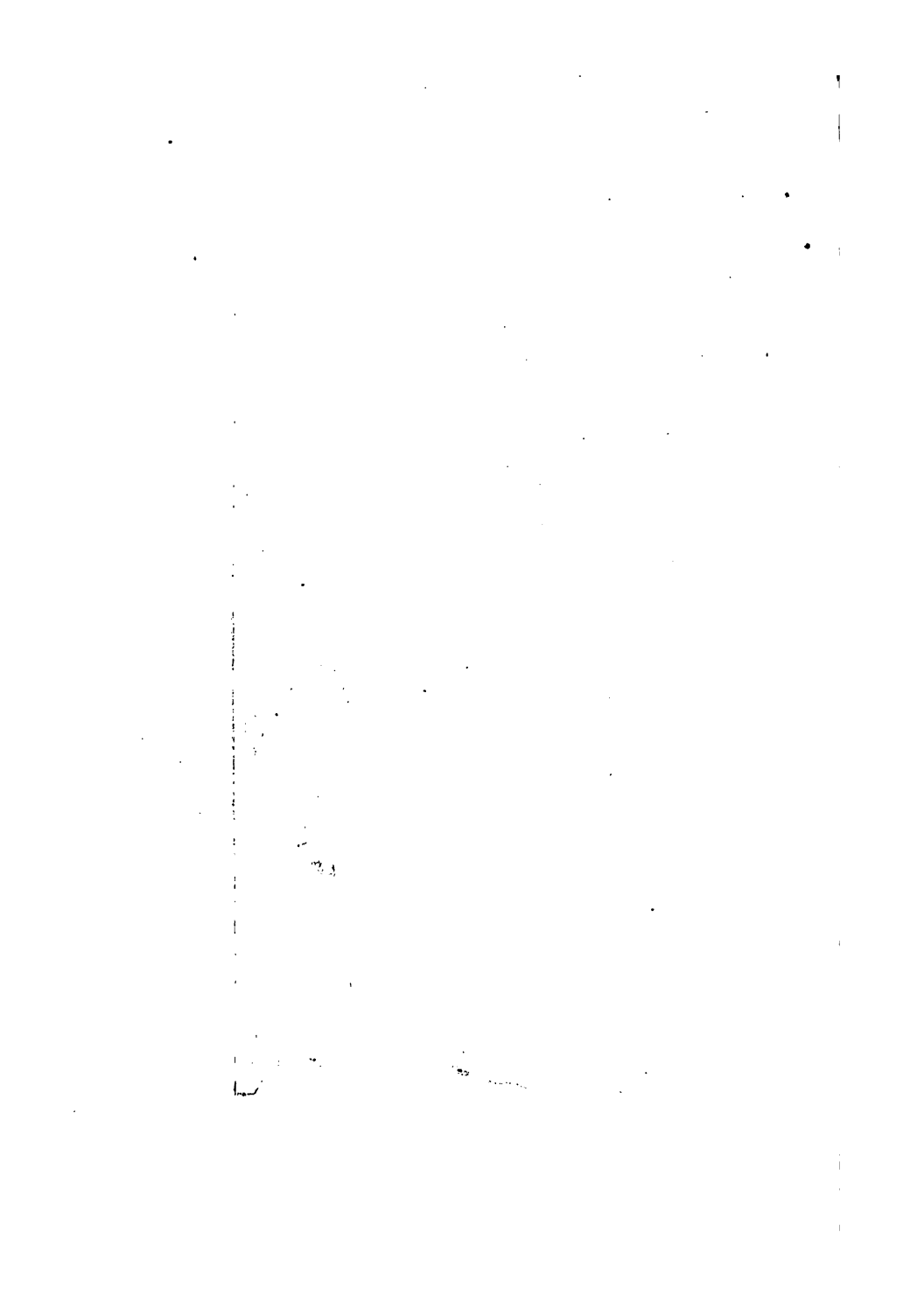
RUBENS.

46. **Sir Peter Paul Rubens.** Flemish painter: born at Siegen, in Westphalia, 29 June, 1577: lived at Cologne-



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till 1588, when he went to Antwerp, and studied under Van Veen : he also visited Venice and other parts of Italy, Spain, France, and England. He had great diversity of talent, and was a most prolific painter of portraits, landscapes, animals, historical subjects, &c. Visited England and Spain as a diplomatist as well as an artist. He was knighted by Charles I. He was tall, majestic, and handsome, and lived like a prince. He died at Antwerp, 30 May, 1640, and was buried in the Church of St. Jacques there.

HOLBEIN.

47. **Hans Holbein.** German painter : born at Augsburg, in 1494 or 1495 : son of a painter of the same name : studied under his father, and also under Burgkmair. When fifteen years of age he had already painted several important pictures. Went to Basle in 1516, and remained there until 1526, when he came to England with a letter of introduction from Erasmus to Sir Thomas More. He passed the rest of his life in England, except the years 1529, 1530, and 1531, which he spent at Basle whilst completing several works. In 1532 he was presented to Henry VIII., and shortly after he was appointed painter to His Majesty. He died in London of the plague, in November, 1545, and was buried in St. Catherine Cree Church. He was specially celebrated as a portrait painter, and his works in England are very numerous. He furnished fanciful designs for goldsmiths' work, and designed the present gateway and chapel of St. James's Palace ; also the gateway and other portions of Whitehall now destroyed.

DÜRER.

48. **Albrecht Dürer.** German painter : born at Nuremberg, 21 May, 1471. His father was a goldsmith : he studied painting under Martin Schoen and Wohlgemuth : he then travelled through several countries, and his diaries, which are still extant, are extremely curious and interesting. He visited Venice, and there made the acquaintance of Giovanni Bellini : he also went to Bologna, and there saw Raphael. On his return to Germany, he was appointed painter to the Emperor Maximilian, and afterwards to Charles V. He was an engraver on copper and on wood, and his engravings and drawings, as well as his paintings, are very numerous. He also wrote several treatises on art and science. He was the friend of Melancthon, and a Protestant. He died at Nuremberg, 6 April, 1528.

HUBERT AND JOHN VAN EYCK.

49 and 50. **Hubert and John van Eyck.** Flemish painters. were both born at Maas Eyck—Hubert in 1366, and John about 1390. To them is attributed the invention of oil-painting, and they, at any rate practically developed it, and showed its capabilities with great technical skill. Their chief work is the picture of the "Adoration of the Lamb," the centre compartment of which is at Ghent; other portions of it are in the Berlin Museum. This picture was designed by Hubert, but painted by both brothers. In accordance with the custom of the period, they introduced their own portraits into the picture, and these portraits have been referred to by Mr. Armstead on the present occasion. They resided at Ghent and at Bruges, where they established a school of painting. Hubert died at Ghent, 18 September, 1426, and was buried in the vault of the Vydt family, in St. Bavon's Church. John died at Bruges, 9 July, 1440.

STEPHEN OF COLOGNE.

51. **Stephan Lockner, or Meister Stephan von Köln.** German painter: the dates of his birth and death are uncertain. He was born at Constance, and afterwards settled at Cologne. His best known work is the celebrated altar-piece of the "Adoration of the Kings," now in the Cathedral at Cologne. This is dated 1410, and the picture is mentioned in Albert Dürer's diary. There is a small picture by him in the National Gallery.

CIMABUE.

52. **Giovanni Gualtieri, of the Family of Cimabue.** Italian painter: born at Florence in 1240. He has been called the father of modern painting, having revived the art, and, by the study of nature, endeavoured to release it from the stiff, traditional style of the Greek or Byzantine school. He is said to have studied under Giunta of Pisa. He painted in fresco and in tempera. Two well-authenticated pictures by him are still at Florence, and his portrait, painted by Simone Memmi, is in the Church of Santa Maria Novella. He died about 1302, and was buried in Santa Maria del Fiore.

ORCAGNA.

53. **Andrea di Cione, called "L'Arcagnolo,"** contracted into "**Orcagna.**" Italian painter: the date of his birth is not known, probably about 1315: he was the son of Cione, a Florentine goldsmith. He was a painter, architect, and sculptor,

having studied the art of sculpture under Andrea Pisano : as an architect, he built the Loggia dei Lanzi, and the monastery of Or San Michele at Florence. He painted in fresco and in tempera : some of his works still remain, in the Campo Santo at Pisa, in the Strozzi chapel, Santa Maria Novella, and Or San Michele at Florence. In a mezzo rilievo behind the high altar in the latter church he has introduced his own portrait, as one of the Apostles, wearing a hood. The National Gallery contains some pictures by this master. He died at Florence about 1376.

GIOTTO.

54. **Ambrogio di Bondone.** Italian painter and architect : born at Vespignano in 1276. He was employed as a shepherd-boy, and was found by Cimabue attempting to draw the figures of the sheep on a stone : Cimabue afterwards instructed him in drawing and painting. "Giotto," says Vasari, "resuscitated art, and freed it from the stiff Byzantine manner, introducing the art of accurately drawing persons from nature, which had not been used for 200 years." Some of his fresco paintings still remain at Padua, Assisi, Florence, Pisa, &c. As an architect he continued the building of the Cathedral of Florence, and designed the Campanile, which was afterwards completed by Taddeo Gaddi. Dante and Petrarch were his friends, and his portrait of the former is still to be seen at Florence. He is described as small, and ugly in person. His name is an Italian diminutive for Ambrose.

FRA ANGELICO.

55. **Fra Giovanni Angelico da Fiesole,** called also "Il Beato." Italian painter : born at Castello di Vicchio in the Mugello, in 1387 : he was a friar of the Dominican order ; illuminated missals, and painted in tempera and fresco. He visited Foligno and Cortona, and painted there ; and in 1436 he went to Florence, where he executed his most important works in the convent of St. Mark. In 1445 he visited Rome, and painted in the chapel of Nicholas V. He painted religious subjects, and his figures are remarkable for their simple grace and religious sentiment. He prepared himself for every undertaking by prayer, and asked the benediction of Heaven on his work. Whilst painting the figure of the Virgin he always knelt. Some of his pictures are to be seen in the National Gallery, and the Louvre possesses a fine specimen. He died at Rome in 1455, and was buried in the church of the Minerva, near the door of the sacristy. His portrait, taken from the life, is on his tomb.

GHIRLANDAJO.

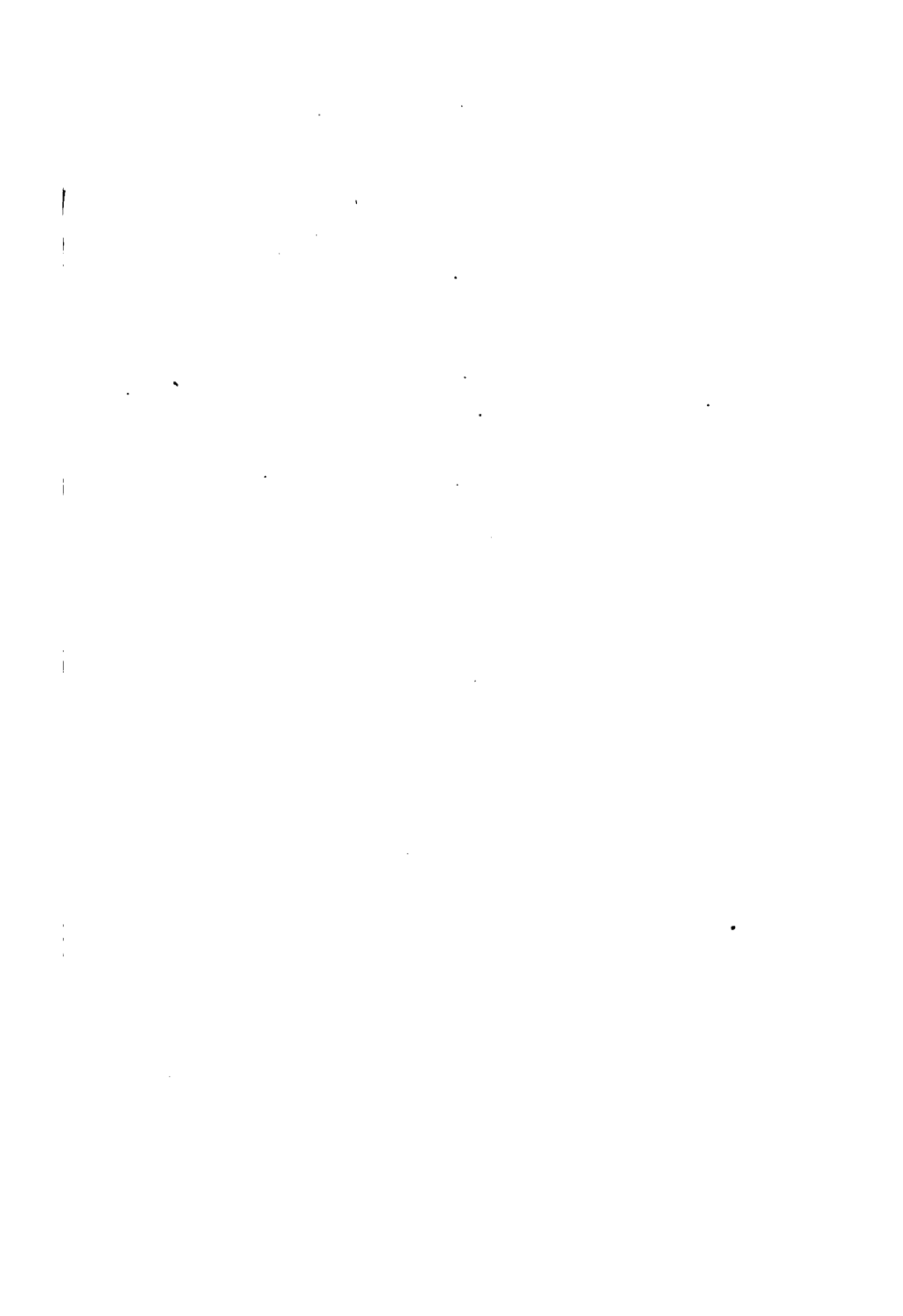
56. **Domenico Bigordi**, called "**Ghirlandajo**." Italian painter: born at Florence in 1449. He was the son of Tommaso del Ghirlandajo (Thomas, the garland-maker), a goldsmith, who made gold and silver wreaths and ornaments. He studied under Baldovinetti, and painted in fresco and tempera. His finest works are in the churches of the Trinità and Santa Maria Novella at Florence: he has introduced his own portrait into one of the frescoes in the latter church. He was invited to Rome by Sixtus IV. and painted two frescoes in the Sistine Chapel. His labours conducted greatly to the advancement of art: he is said to have been the master of Michael Angelo. He died at Florence in 1498, and was buried in Santa Maria Novella.

MASACCIO.

57. **Tommaso Guidi**, called "**Masaccio**" (big or slovenly Tom). Italian painter: born at San Giovanni in the Val d'Arno in 1402: studied under Masolino di Panicale. His principal works are in Florence, in the Brancacci chapel of the Church of the Carmine, and represent the history of St. Peter. He also painted frescoes in the Church of San Clemente at Rome. He was an artist of great original powers, and his works mark an epoch in the history of painting: his figures are simple and dignified: Raphael copied some of them. He died in 1443: his friend Brunelleschi, who had taught him perspective, was greatly grieved at his death. He was buried in the Church of the Carmine. A portrait by his hand, said to be his own likeness, is in the Gallery at Florence.

L. DA VINCI.

58. **Leonardo da Vinci**. Italian painter: born at Vinci in the Val d'Arno in 1452. One of the greatest artists of the 15th century, or of any period: painter, sculptor, architect, poet, musician, and investigator of natural science. He was a pupil of Verrocchio, and the founder of the Milanese school of painting. His most famous work is the "**Cenacolo**," or Last Supper, in the Convent of Santa Maria della Grazie, at Milan. He also painted several pictures in oil, amongst which is his own portrait, now in the Gallery at Florence. He visited Rome and Florence, and in 1517 went to France, and lived there under the patronage of Francis I. He died at Cloux, near Amboise, 2 May, 1519. He was the author of several treatises on art. Many of his drawings are still in existence, and valuable manuscript memoranda by him on scientific and artistic subjects are preserved at Milan, Paris, Florence, Windsor Castle, &c.





SCULPTURES OF THE PODIUM

H. H. ARMSTRONG



—EAST FRONT.—THE PAINTERS.

AD, SCULPTOR.

RAPHAEL.

59. **Raffaello Sanzio.** Italian painter : born at Urbino in 1483 : the greatest painter and founder of the Roman school : was the son of a painter : studied under his father, and also under Perugino. He began to paint when quite young, and was already celebrated as an artist before he was twenty years of age. He painted at Perugia : went to Florence in 1504, and studied there with Fra Bartolomeo : visited Bologna in 1506, and there became intimate with Francia. He settled at Rome in 1508, and was constantly employed by the Popes, decorating the Vatican, &c. He was also appointed architect of St. Peter's after the death of Bramante. His admirable pictures of the Madonna and Holy Family are well known by engravings, &c. Seven of the cartoon designs for tapestry prepared by him for the walls of the Sistine Chapel are now to be seen in the South Kensington Museum. His Royal Highness the Prince Consort formed a most extensive collection, illustrative of the works of Raphael: it is at Windsor Castle, and is contained in upwards of fifty large folio volumes. Raphael died at Rome 6 April, 1520, and was buried with much ceremony in the Pantheon : his remains were seen in 1833 when his tomb was opened.

MICHAEL ANGELO.

60. **Michael Angelo Buonarroti.** Italian painter, sculptor, architect, and poet : born at Caprese in Tuscany, 6 March, 1474-5. At an early age he entered the studio of Ghirlandajo, and soon after he went to Rome, and there produced several works in sculpture. He was an artist of grand and sublime genius, of profound intellect, and powerful feeling. His knowledge of the human figure was unsurpassed. The ceiling and eastern end of the Sistine Chapel are his grand works in fresco. The tomb of the Medici at Florence, and that of Julius II. at Rome, the statues of Moses, David, and the Pietà at St. Peter's, are his finest works in sculpture. As an architect, he fortified Florence, and directed the building of St. Peter's for seventeen years. He died at Rome 18 February, 1564, and was buried in Santa Croce at Florence. His monument was designed by Vasari. The story of his quarrel with Torrigiano, when the latter struck him and crushed his nose, is well known.

BELLINI.

61. **Giovanni Bellini.** Italian painter : born at Venice in 1426. The founder of the Venetian school of painting : he painted in tempera, and also in oil, and a story is told that he learned the latter art by sitting, disguised as a model, to

Antonello da Messina, who had brought the art of oil painting from the Netherlands. Several of his finest works at Venice were destroyed by fire in 1577. Albert Dürer visited him at Venice in 1506: and among his pupils and followers, Giorgione and Titian were the most celebrated. The National Gallery contains some pictures by Bellini. He died at Venice in 1516.

TITIAN.

62. **Tiziano Vecellio.** Italian painter: born at Cadore in 1477. He was the greatest master of the Venetian school of painting: a pupil of Zuccati and Giovanni Bellini: a great colourist, and painter of portraits, landscapes, historical and religious subjects. His finest works are in Venice, but his pictures are very numerous, and are found in national and private collections in England, France, Spain, Germany, Russia, &c. He painted several pictures for the Emperor Charles V., whom he saw at Bologna and Augsburg. In 1545, he visited Rome, and made the acquaintance of Michael Angelo. He died at Venice of the plague, 27 Aug., 1576, being 99 years of age, and was buried in the Chiesa dei Frari.

MANTEGNA.

63. **Andrea Mantegna.** Italian painter: born at Padua in 1431: the son of a shepherd, and, like Giotto, his first employment was watching sheep: he however showed a talent for drawing, and was placed under Squarcione. He painted several frescoes and pictures at Padua, Verona, Rome, and Mantua, at which latter town he settled in 1468. The correctness of his drawing and the grandeur of his style contributed much to the development of the art of painting. He also engraved many of his own pictures and designs. There are fine pictures by him in the Louvre, National Gallery, and other celebrated collections: at Hampton Court are a series of cartoon designs by him representing the "Triumph of Cæsar." He died at Mantua, 13 Sept., 1506, and was buried in the chapel of St. John the Baptist in the church of St. Andrea, where his likeness may be seen in bronze over his tomb.

P. VERONESE.

64. **Paolo Cagliari.** Italian painter: called "Veronese," being born at Verona in 1528 or 1532: was the son of a sculptor, and studied painting under Caroto and Badile: he went to Venice at an early age, and there studied the works of Titian and Tintoretto: he also visited Rome. He became

one of the greatest masters of the Venetian school, and his works are remarkable for the grandeur of their composition, and the splendour of their colouring. There are fine specimens of this master's pictures in the National Gallery, the Louvre, and especially in Venice. He was a man of courteous manners, generous disposition, and refined taste. He frequently introduced animals into his pictures of fêtes, processions, &c., and in allusion to that fact, his favourite greyhound has here been placed by his side.

TINTORETTO.

65. **Jacopo Robusti.** Italian painter: born at Venice in 1512, and called "Il Tintoretto," the little dyer: his father being of that trade. He studied for a short time in the school of Titian, but that master is said to have dismissed him, being jealous of his talent. He then studied with great energy, and wrote up in his painting room, "the drawing of Michael Angelo, and the colouring of Titian," as most worthy of imitation. He painted very rapidly, and was sometimes called "Il Furioso." His finest pictures are in Venice, many being of very great size, the picture of "Paradise" in the palace there, measures 84 ft. by 34 ft. He died at Venice in 1594.

COREGGIO.

66. **Antonio Allegri.** Italian painter: born 1494 at Coreggio, near Modena, and therefore named "da Coreggio." But little is known of his early life, nor is it recorded under whose guidance he studied. He was established at Parma in 1519, and his chief works in fresco are in that city. His finest oil paintings are perhaps in the Dresden Gallery. He was celebrated for the graceful form and action of his figures, for his delicate colouring, and for his masterly skill in the treatment of light and shade. He never visited Rome, and is believed to have passed his life at Parma. He died 5 March, 1534, and was buried at the foot of the altar of the chapel of the Arrivabene in the church of the Franciscan Convent in that city.

A. CARACCI.

67. **Annibale Caracci.** Italian painter: born at Bologna, in 1560: the son of a tailor: studied under his cousin, Ludovico Caracci at Bologna: afterwards visited Parma and Venice, and in 1600 went to Rome at the invitation of Cardinal Farnese, where he painted the famous frescoes in the Farnese Palace, which were so much admired by Poussin. He had great facility of drawing, and painted with great rapidity and freedom. He

was the chief painter of the three Caracci (Annibale, Ludovico, and Agostino), who founded the new (Bolognese) school of painting; the fundamental principles of which were to be a study of nature, and a close imitation of the old masters. He died at Rome, 15 July, 1609, and was buried near Raphael in the Pantheon.

L. CARACCI.

68. **Ludovico Caracci.** Italian painter: born at Bologna, 21 April, 1555: was a pupil of Fontana and Tintoretto: he also studied at Parma, Mantua, and Florence. He was cousin to Annibale and Agostino Caracci; and with them founded an eclectic school of painting at Bologna, which was to combine all the excellencies of the former Italian schools. He painted in fresco as well as in oil, and excelled especially in the representation of religious subjects; his chief works are at Bologna. He died 18 Dec., 1619.

VELASQUEZ

69. **Diego Rodríguez da Silva y Velasquez.** Spanish painter: born at Seville, 6 June, 1599: studied under Herrera and Pacheco, whose daughter he married. He went to Madrid in 1622, and soon became known as a painter of portraits, &c.: he was afterwards appointed portrait-painter to the King. He made the acquaintance of Rubens, when the latter visited Madrid in 1628. He painted landscapes, historical and religious subjects, as well as portraits. In 1629 he visited Italy, and was received by the Pope with great honour, and lodged in the Vatican. He returned to Spain in 1631, but paid a second visit to Italy in 1649. From 1651 till his death he remained in Spain. He died 6 Aug., 1660, and was buried with great pomp in the chapel of the Fuensalidas in the Church of San Juan at Madrid. This church was destroyed by the French in 1811, and his remains were dispersed.

MURILLO.

70. **Bartolomé Esteban Murillo.** Spanish painter: born at Seville, and baptized there 1 January, 1618. Studied under his uncle, Juan del Castillo. After painting many pictures at Seville, he went to Madrid in 1643, where Velasquez took him by the hand, and his style became much improved by the advice of Velasquez, and by studying the works of Rubens, Titian, &c. He returned to Seville in 1645, and remained there for the rest of his life. He established an academy of painting, and his chief works are to be seen in that town; but many of his pictures are in England. Whilst painting at Cadiz, he fell



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from a scaffolding, and was so much injured that he returned home to Seville, and, after lingering a short time, he died there 3 April, 1682.

POUSSIN.

71. **Nicolas Poussin.** French painter: born at Andelys, in 1594. As a child he showed a taste for drawing: studied under several masters in Paris: went to Rome in 1624, and there acquired that taste for the antique which characterises his works. He was invited to France in 1640 by Richelieu, was lodged in the Louvre, and appointed painter to Louis XIII.; but he preferred to return to Rome in 1643, and he remained there until his death, 19 November, 1665. His tomb is in the Church of San Lorenzo in Lucina, at Rome. He painted mythological and historical subjects, and also landscapes. He is described as tall and well proportioned; his hair black; his eyes blue, and his nose rather long; his forehead large, and his look dignified, yet modest. His portrait, painted by himself, is in the Louvre.

CLAUDE.

72. **Claude Gellée.** French painter: called Claude Lorraine, being born in Lorraine in 1600. His parents, who were in humble circumstances, apprenticed him to a pastry-cook. He went to Rome, and became servant and colour-grinder to Tassi, the landscape painter: from whom he learned the rudiments of painting. He made rapid progress, being especially observant of nature, and in two years he became a celebrated artist. His pictures are remarkable for the skilful treatment of the aerial perspective. His "*Liber Veritatis*," now in the possession of the Duke of Devonshire, is a collection of drawings arranged as a key to his own pictures. He died 21 November, 1682. He is said to have been a well-proportioned person, about five feet eight inches high, with a strongly featured countenance, a prominent nose, a high forehead, black eyes and hair, with whiskers of a similar colour. His expression was grave, tending to severity.

DAVID.

73. **Jacques Louis David.** French painter: born at Paris, in 1748: was a pupil of Vien: in 1775 went to study in Rome, and, on his return to Paris in 1780, was made a member of the Academy. In 1784 he was appointed painter to the King. In 1789 he became a violent revolutionist, and a friend of Robespierre. He subsequently designed the official costumes worn during the Consulate and Empire. He was made principal

painter to Napoleon I., and received the Legion of Honour. On the restoration of the Bourbons, he was banished from France, and went to reside at Brussels. In 1825 he died, and was buried there, as the French Government would not allow his family to bring his body into France. He was the chief painter of the classical school in France, and showed great partiality for the antique. His pictures, drawings, &c., were sold in Paris, on 17 April, 1826. He had a large swelling on the side of his face, caused, it is said, by a blow which he received when young. His bust, by Rude, is in the Louvre.

GÉRARD.

74. **François Gérard.** French painter: born at Rome in 1770: studied under Pajou, the sculptor, and was also a pupil of David, the painter. His first picture, "Belisarius," was exhibited in 1795. His *chef d'œuvre*, the "Entry of Henry IV. into Paris," is in the Versailles Gallery. He painted classical and military subjects, and was also a successful portrait-painter. He was a great favourite of Napoleon; a member of the Institute; knight of the Legion of Honour, &c. An accomplished man, full of correct taste and refinement.

GÉRICAUT.

75. **Jean Louis Theodore André Géricault.** French painter: born at Rouen in 1790: was a pupil of Guerin and Charles Vernet: exhibited his first picture in 1812, and in 1819 produced the picture by which he is best known, viz., "The Wreck of the Medusa." He had a special admiration for horses, and he frequently introduced them into his pictures. He was of an excitable temperament, and being thrown from his horse whilst riding with Horace Vernet, his spine was injured. After a lingering and wasting illness, he died at Paris, 18 January, 1827.

DELACROIX.

76. **Ferdinand Victor Eugène Delacroix.** French painter: born at Charenton, near Paris, 26 April, 1799. At an early age he entered the studio of Guerin, where Géricault and Scheffer were his fellow-pupils. He exhibited his first picture, "Dante and Virgil," in 1824; and his next picture, "The Massacre of Scio," made considerable sensation. He lived always in Paris, only leaving it in 1826 to visit England, and in 1831, when he went to Morocco. He was a member of the Legion of Honour, and was admitted to the Institute in 1857. His works are very numerous, and he is especially re-



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markable as a colourist. He lived a quiet, laborious life, and suffered much from ill-health, being weak in the chest and lungs. He died, at Paris, 13 August, 1863.

VERNET.

77. **Jean Emile Horace Vernet.** French painter: born in the Louvre, at Paris, 30 June, 1789. His father and grandfather were both painters, and had an official residence in the Louvre. From his earliest years he drew and studied painting under his father's tuition; and he is said to have found purchasers for his drawings when only thirteen years of age. He exhibited his first picture in 1810; served with Géricault as a volunteer in a hussar regiment at the siege of Paris, in 1814, and, though twice drawn for the conscription, he never was a soldier. He received the Legion of Honour in 1814. In 1830 he succeeded Guerin as director of the French Academy at Rome, but returned to Paris in 1835. He was much patronised by King Louis Philippe, and received an order to paint the Gallery at Versailles; this occupied him for six years. In 1839-40 he travelled in the East; in 1842 he visited Russia, and in 1845 he went to Spain and Algeria. In 1853 he went with the allied troops to Varna, and on his return to Paris he painted his last picture, "The Battle of the Alma." After a long illness, he died, at Paris, 17 January, 1863. He painted portraits, but he excelled chiefly in military subjects. His only daughter married Delaroche; she died in 1845.

DELAROCHE.

78. **Hippolyte Delaroche.** French painter: born in 1797. The name "Paul" was a "nom de caresse," given to him when a child, and which he retained in after life. He first painted landscapes, but afterwards abandoned that style, and entered the studio of Gros: he had exhibited landscapes in 1817, but in 1822 he produced his first historical picture. The subjects of several of his works were chosen from English history. He became a member of the Institute in 1833, and afterwards visited Italy. In 1837 he commenced his great work the "Hemicyle," in the Ecole des Beaux Arts, and this occupied him for four years. After the death of his wife in 1845, he painted chiefly religious pictures. He died, at Paris, 4 Nov., 1856.

INGRES.

79. **Jean Dominique Auguste Ingres.** French painter: born at Montauban, 15 Sept., 1781. He first, in accordance with his father's wish, studied for the musical profession, but

preferring to become a painter, he entered the studio of David. He exhibited his first picture in 1800; he then went to Rome, and remained there until 1824, when he returned to France; but in 1829 he was appointed the director of the French Academy in Rome, in succession to Horace Vernet. He received the Legion of Honour in 1834; in 1842 he finally settled in Paris, and became the professor of painting in the *École des Beaux Arts*. He painted portraits, classical and religious subjects; and, by his works and teaching, exercised great influence in the French school of painting. He died, at Paris, 14 Jan., 1867.

DECAMPS.

80. **Gabriel Alexandre Decamps.** French painter: born at Paris, 3 March, 1803: studied under Bouhot and Abel de Pujol. He published some lithographs in 1822; and, in 1824, he travelled in Switzerland, and studied landscape. He exhibited his first picture in 1826. In 1827-28, he travelled in the East, and in 1831 he produced several pictures of oriental and other subjects, which attracted much attention. He usually painted landscapes and small figures, and was especially remarkable as a vigorous colourist. Whilst riding a restive horse in the forest of Fontainebleau his head was dashed against a tree, and he died 22 Aug., 1860.

NORTH FRONT.

THE ARCHITECTS,

By J. B. PHILIP.

PUGIN.

81. **Augustus Walby Northmore Pugin.** British architect: born 1 March, 1812; was the son of an architect: educated at Christ's Hospital; entered his father's office in 1827, and subsequently travelled much in France and England. His name will always be connected with the revival of Gothic architecture in England. Many churches and secular buildings in this style were erected by him. He designed some of the decorations and furniture for Windsor Castle; supplied designs for plate to Messrs. Rundell and Bridge; and at one time painted scenes for Covent Garden Theatre. In 1833 he went to live at Ramsgate and there produced many literary architecto-



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tural works. He had a great love for the sea, and was frequently to be seen dressed as a sailor. He was somewhat short of stature, and of a dark complexion. He died 14 Sept., 1852, and was buried in his own church of St. Augustine at Ramsgate.

SCOTT.

82. **George Gilbert Scott, R.A.** The architect of this Monument.

COCKERELL.

83. **Charles Robert Cockerell, R.A.** English architect: born in London in 1788, was the son of an architect: went to Westminster School, and afterwards entered his father's office. He assisted Smirke in rebuilding Covent Garden Theatre in 1809. In 1810 he went to Greece and there discovered the sculptures of the Temple of Athene in *Ægina*, and also those of the Temple of Apollo at *Phigaleia*; these latter, by his instrumentality, were brought over to England in 1813, and are now in the British Museum. He endeavoured to induce the Government to purchase the *Æginetan* marbles, but without success; they are now in the Glyptothek, at Munich. He afterwards visited Sicily, Asia Minor, Italy, &c. In 1819 he was appointed surveyor of St. Paul's Cathedral, and in 1832, the architect to the Bank of England. He was elected to the Royal Academy in 1836, and became professor of architecture there in 1840. Some of his principal works are the Taylor Buildings at Oxford: University Library at Cambridge: Lampeter College: Sun Fire Office: portions of the Bank of England, &c. He died 17 Sept., 1863, and was buried in St. Paul's Cathedral, near John Rennie, the engineer, whose daughter he had married.

BARRY.

84. **Sir Charles Barry, R.A.** English architect: born in Bridge Street, Westminster, May, 1795, was articled to Messrs. Middleton and Bailey, of Lambeth. When 22 years of age he visited Italy, Belgium, Greece, Palestine, Egypt, &c. His first work on his return to England, was the church of St. Peter, at Brighton. He also designed the Travellers' and Reform Club Houses: Bridgewater House, and numerous similar structures throughout the country. His most extensive work, and that by which he will be best known, is the Palace of the Legislature at Westminster. He was knighted in 1852. He died 12 May, 1860, and was buried in the nave of Westminster Abbey.

CHAMBERS.

85. **Sir William Chambers.** English architect : son of a Swedish merchant, was born at Stockholm in 1726, and educated in England at Ripon : he afterwards settled as an architect in London : he had travelled much and visited China. He was selected to give lessons on architecture to George III., and on His Majesty's accession to the throne he was appointed royal architect ; in that capacity he was employed to lay out Kew Gardens and to build Somerset House. He published several works on architecture, and also a treatise on the oriental style of gardening. He died 8 May, 1796, and was buried in the South Transept of Westminster Abbey.

VANBRUGH.

86. **Sir John Vanbrugh.** English architect : born in London in 1666 : was descended from a Flemish family. He was at first a dramatic author, and produced many comedies. He became an architect in 1702, and his first work was Castle Howard in Yorkshire. Blenheim is his most celebrated production. He was knighted in 1714. He died 26 March, 1726, at his house in Whitehall. The following epitaph was suggested for him :—
"Lie heavy on him, earth, for he laid many a heavy load on thee."

WREN.

87. **Sir Christopher Wren.** English architect : born at East Knoyle, in Yorkshire, in 1632 : was educated at Westminster School, and afterwards at Wadham College, Oxford. In 1653 he became a fellow of All Souls' College : in 1657 he was appointed Gresham Professor of Astronomy, and in 1661 Savilian Professor at Oxford. In the same year he succeeded Sir John Denham as Surveyor-General : in that capacity he was ordered to furnish a design for rebuilding St. Paul's Cathedral. His works are very numerous, the destruction of London by fire affording him great opportunities. He built St. Paul's Cathedral in London : the Sheldonian Theatre at Oxford : Greenwich Hospital : Chelsea Hospital : the west front of Westminster Abbey : Trinity College Library at Cambridge : the Monument : Temple Bar : the principal part of Hampton Court Palace : and some portions of Windsor Castle. He died at Hampton Court 25 Feb., 1723, aged 90 years, and was buried in St. Paul's Cathedral. He is described as "low of stature, his forehead broad and fair, his eyes large, his nose slightly aquiline, and his face full of talent and intelligence : he was light and active in body."


INIGO JONES.

88. **Inigo Jones.** English architect : born in London in 1572 : was first apprenticed to a carpenter. The Earl of Arundel, perceiving his talent for drawing, sent him to Italy : he there became inspired by the works of Palladio, and became an architect : he visited Denmark : and at the invitation of Queen Anne he afterwards came to England, and was appointed Surveyor-General. He produced a grand design for Whitehall Palace, of which only the Banqueting House was completed in 1612. A portion of decoration from the frieze of this building is shown in the background. His principal works are—Lincoln's Inn Chapel : St. Paul's, Covent Garden : the Grange near Alresford : Wilton House. He was also much employed in designing scenery for the masques and entertainments at Court. He was a Roman Catholic, and being also a Royalist, he suffered much during the civil wars : he died 21 July, 1652, worn out with misfortune and suffering.

MANSART.

89. **François Mansart.** French architect : born at Paris in 1598 : studied under Gautier, and gave evidence of his talent as an architect at an early age. He invented the style of roof (Mansarde) which now bears his name. His most celebrated works are the church of Val de Grace, in Paris : the Château de Maisons : the Château de Gèvres : the church at Chaillot, &c. He died at Paris in Sept., 1666.

THORPE.

90. **John Thorpe.** English architect : the dates of his birth and death are unknown : he lived during the reigns of Elizabeth and James I. Several buildings erected by him still remain ; of which Holland House, at Kensington, and Longford Castle, in Wiltshire, are the most remarkable now existing. He left an interesting folio of plans for many buildings, which is now in the Soane Museum : amongst them is a design for his own house, of which this is the form , I and T (his initials), joined by a corridor, with the following verse on the design :—

"These 2 letters J & T
 Joined together as you see
 Is meant for a dwelling-house for me."
John Thorpe.

PALLADIO.

91. **Andrea Palladio.** Italian architect : born at Vicenza in 1518. When young he went to Rome and studied there for

some years. Upon his return to his native town, he was soon actively employed, and it is there, and at Venice, that his chief works are to be seen. His style of design became so popular, that the term "Palladian" has been adopted to describe it. He built the churches of "Il Redentore" and "St. Giorgio" at Venice: the theatre and many palaces at Vicenza, &c. The Duke of Devonshire's villa at Chiswick was copied by Kent from his "Villa Capra," near Padua. He was the author of several architectural treatises. He died at Vicenza in 1580. He is said to have been small in stature, and of an agreeable countenance.

VIGNOLA.

92. **Giacomo Barozzi.** Italian architect: was called "Vignola," having been born in that town in 1507. He studied painting at Bologna, and then went to Rome and became an architect: having made the acquaintance of Primaticcio, he accompanied that artist to France in 1537, and was employed in Paris for two years. He then returned to Bologna, and there built the church of San Petronio, and some secular edifices. He afterwards settled in Rome, and was appointed architect to Pope Julius II. His most famous work is the Castle of Caprarola, built for Cardinal Alessandro Farnese. He worked on St. Peter's, and erected the Villa Giulio, near Rome, for the Pope. He died at Rome in 1573.

DELORME.

93. **Philibert Delorme.** French architect: born at Lyons about 1518. He studied in Italy, especially at Rome, and returned to France about 1546: he then went to Paris, and in 1564 was appointed Architect to the King. He commenced the building of the Tuileries under the direction of Catherine dei Medici: he worked on the Louvre, and built the Château at Meudon, Anet, &c. He also designed the tomb of the Valois at St. Denis. There are several books on architecture written by him. He died in 1577.

SANSOVINO.

94. **Jacopo Tatti.** Italian architect: born at Florence in 1479. He was called "Sansovino" from being a pupil of Andrea di Monte Sansovino: he also studied under San Gallo; and was employed by Pope Julius II. at the Vatican. He went to Venice in 1527, and erected many public buildings there, of which the most celebrated are the Public Library, the church of San Geminiano, the restoration of the cupolas of St. Mark's, the Palazzo

Cornaro, &c. He also executed several works of sculpture. He died at Venice in November, 1570.

SAN GALLO.

95. **Antonio San Gallo.** Italian architect: born at Mugello, near Florence, about 1448. He studied under Bramante, and ultimately succeeded him as architect of St. Peter's. He designed the Capella Paolina in the Vatican, and also altered the Mole of Hadrian into the present castle of St. Angelo. He was likewise employed to fortify Civit  Vecchia, Parma, Ancona, &c. He died in 1534.

PERUZZI.

96. **Baldassare Peruzzi.** Italian architect: was born at Volterra, near Siena, in 1480. He began life as a painter, and executed many works at Rome: he painted several single pictures, and specially excelled in designing elegant and fanciful architectural decorations. His chief works as an architect are the Chigi, Massimi, and Farnesina palaces at Rome. He succeeded Raphael as one of the architects of St. Peter's: his design was to make that church a Greek cross. He was taken prisoner by the Spaniards at the sack of Rome in 1527, but returned again to that city, and died there in 1536, it was reported, by poison. He was buried in the Pantheon by the side of Raphael.

BRAMANTE.

97. **Donato Lazzari.** Italian architect: born in 1444. It is uncertain why he was called "Bramante." He first turned his attention to painting, but afterwards became an architect. D'Agincourt says, "although Brunelleschi and Alberti restored the ancient style of architecture to life, yet Bramante established it firmly and adapted it to the requirements of modern life." He was employed by the Popes Alexander VI. and Julius II. to build the Vatican Library, the Belvedere Gallery and Loggia (afterwards decorated by Raphael), and also to rebuild St. Peter's: his original plans were, however, much altered by Michael Angelo and others. He erected several churches and palaces in Rome. He first brought Raphael to Rome, and introduced him to the Pope. His portrait was painted by Raphael in the fresco of the "School of Athens." He died in 1514, and was buried in the crypt of St. Peter's.

WILLIAM OF WYKEHAM.

98. **William of Wykeham.** English architect: born at Wykeham, in Hampshire, in 1324, of poor parents: educated

by Uvedale, Governor of Winchester Castle, who recommended him to Edward III. He was appointed surveyor of works to the King, and in that capacity rebuilt Windsor Castle. He also rose to high dignities in church and state : became Secretary to the King and President of his Council : after holding various ecclesiastical preferments, he was made, in 1366, Bishop of Winchester. He rebuilt a considerable portion of the cathedral, and also founded the college there, and New College at Oxford. He died 24 September, 1404, and was buried at Winchester, where his monument is still to be seen. A representation of the west end of Winchester Cathedral is here placed in his hands.

ALBERTI.

99. **Leo Battista Alberti.** Italian architect : born at Venice in 1404 : was celebrated as an architect, painter, musician, poet, and mechanic. His finest architectural works are the church of St. Francis at Rimini, the façade of Santa Maria Novella, the apse of the Nunziata, and the Rucellai palace at Florence. He also wrote treatises on architecture and painting. He died at Rome in 1472. His portrait effigy is preserved on a bronze medallion of Matteo dei Pasti.

BRUNELLESCHI.

100. **Filippo Brunelleschi.** Italian architect : born in 1377. He was at first a goldsmith, when his friendship with Donatello, and a visit to Rome, inclined him to become a sculptor : he then competed with Ghiberti for the execution of the gates of the Baptistery at Florence. After the death of Arnolfo di Lapo, he was employed, as an architect, to continue the works of the cathedral, and especially to construct the dome, for which no plans existed. He also built the Pitti Palace, San Lorenzo, at Florence, the abbey at Fiesole, and other churches and palaces. His biography is one of the most interesting of the series written by Vasari. He died 16 April, 1446, and was buried in the cathedral at Florence near Giotto : where there is a bust done from the life by one of his pupils. He was small in person, but of commanding and powerful genius.

GIOTTO.

101. **Giotto.** See No. 54.

ARNOLFO DI LAPO.

102. **Arnolfo di Lapo or del Cambio.** Italian architect : born in 1232. "By his labours," says Vasari, "architecture made equal progress with painting under the influence of



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Cimabue." His father's name was Cambio, but he studied under an architect named "Lapo" (whence his name), and also under Niccolo Pisano. His most important works are in Florence, viz., the cathedral, the church of Santa Croce, the Palazzo Vecchio, and Or San Michele, built by him for a corn-market, but which Orcagna converted into the present church. He was likewise a sculptor, and executed the tomb of Cardinal de Braye at Orvieto; the monument of Boniface VIII. in the crypt of St. Peter's is also attributed to him. He died in 1310. Giotto introduced his portrait into a fresco of the death of St. Francis at Santa Croce. A representation of the Cathedral and the Campanile at Florence is introduced behind the figures of Giotto and Arnolfo di Lapo.

ERWIN VON STEINBACH.

103. **Erwin von Steinbach.** German architect: the date of his birth is unknown, but he is said to have been a native of Steinbach, in Baden. His famous work is the façade, &c., of Strasburg Cathedral, which he commenced in May, 1277. His sons and daughters are believed to have executed much of the decoration, especially the statues on the exterior. The date of his death is uncertain, but he was alive in 1318. He is buried close to the cathedral, and his tombstone was lately discovered there. His statue, said to be carved by himself, stands in the cathedral, and a modern statue of him has recently been placed in the porch on the south side of the nave.

JEHAN DE CHELLES.

104. **Jehan de Chelles.** French architect: lived in the thirteenth century. The western portico of Notre Dame Cathedral at Paris is his design. He holds in his hand a model of the central door.

ROBERT DE COUCY.

105. **Robert de Coucy.** French architect: lived in the thirteenth century. He was the architect of the Cathedral of Rheims.

WILLIAM OF SENS AND WILLIAM THE ENGLISHMAN.

106. **William of Sens;** and 107. **William the Englishman.** English architects: lived during the twelfth century. They were both employed upon the choir and other portions of Canterbury Cathedral.

ABBÉ SUGER.

108. **The Abbé Suger.** French architect : born about 1087 : became abbot of St. Denis in 1122, and directed the rebuilding of that abbey, which was commenced in 1134. He was First Minister to Louis VI. and Louis VII. He died in 1152.

ANTHEMIUS.

109. **Anthemius.** Roman architect : was a native of Asia Minor, and lived in the sixth century. He was employed by the Emperor Justinian to build the Church of St. Sophia at Constantinople, and is believed to have been the first architect who supported a cupola on four arches, instead of from the ground direct ; a plan of St. Sophia is inscribed on the tablet which he bears. He is said to have been also a sculptor and mathematician, and to have been skilled in experimental philosophy. He died 534 A.D.

APOLLODORUS.

110. **Apollodorus.** Roman architect : a native of Damascus : lived in the second century, during the reigns of Trajan and Hadrian. He built the Forum of Trajan, the Gymnasium, the Column of Trajan at Rome, and other edifices. In consequence of some indiscreet expressions, he was banished from Rome by Hadrian, and afterwards put to death. He holds a model of Trajan's column in his hands.

HERMODORUS.

111. **Hermodorus.** Roman architect : lived in the second century B.C., and is believed to have been a native of Salamis. He was the architect of the Temple of Jupiter Stator in the Forum at Rome, and also of the Temple of Mars in the Flaminian Circus.

CALLIMACHUS.

112. **Callimachus.** Greek architect : a native of Corinth : flourished about 408 B.C. Pliny and Pausanias mention several works by him. He was a sculptor as well as an architect. Vitruvius states that he invented the Corinthian column and capital. He is said to have devoted special care to the details of his works, so much so, that he sometimes marred their grand effect by over elaboration. A drawing of a Corinthian capital is shown on the tablet in his hand.



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LIBON.

113. **Libon.** Greek architect : a native of Elis : probably lived between the fifty-second and eighty-sixth Olympiad, or about B.C. 560 to 436. He was the architect of the great Temple of Jupiter at Olympia, which is described by Pausanias. Some sculptures from this temple are now in the Louvre.

CALLICRATES.

114. **Callicrates.** Greek architect : lived about 440 B.C., and is said to have taken part with Ictinus in building the Parthenon. Pausanias states that Ictinus was the sole architect, but Plutarch says it was the joint work of Ictinus and Callicrates. It has been suggested that Callicrates may have been only the contractor for the expenses of the building.

ICTINUS.

115. **Ictinus.** Greek architect : lived about 440 B.C. He was employed to erect two of the most celebrated Greek temples, viz., the Parthenon at Athens, and the Temple of Apollo at Phigaleia. Valuable sculptures from both of these temples are now in the British Museum. Those of the Parthenon were brought over by Lord Elgin; those from Phigaleia by Mr. C. R. Cockerell. Ictinus is said also to have built the Temple of Demeter and Persephone at Eleusis. A representation of the western pediment of the Parthenon is shown behind the figures of Ictinus and Callicrates.

MNESICLES.

116. **Mnesicles.** Greek architect : lived about 437 B.C. One of the distinguished artists employed by Pericles at Athens. His most remarkable work is the Propylæa of the Parthenon.

CHERSIPHRON AND METAGENES.

117 and 118. **Chersiphron.** Greek architect : born at Knosos, in Crete, and flourished about 560 B.C. He, with his son **Metagenes**, commenced the building of the Temple of Diana at Ephesus : and on account of the size of many of the blocks, they were compelled to invent several special mechanical contrivances for transporting and raising them. Vitruvius mentions a descriptive account of this temple written by these two architects. The temple was not finished for 220 years, and shortly after its completion it was burnt down by Herostratus, on the same night that Alexander the Great was born, in 356 B.C. It was one of the seven wonders of the world.

RHOECUS.

119. **Rhoecus.** Greek architect : a native of Samos, flourished about the 50th Olympiad or 580 B.C. He built the Temple of Juno at Samos. He was also a sculptor, and to him has been attributed the invention of casting statues in metal.

THEODORUS.

120. **Theodorus.** Greek architect : son of Telekles, flourished about 560 B.C. He was a sculptor as well as an architect. His most remarkable work was the foundation of the Temple of Diana at Ephesus, which, on account of the marshy nature of the soil, he prepared by burying charcoal in fleeces of wool. He was also engaged with Rhoecus in the construction of the Labyrinth of Lemnos. The celebrated ring of Polycrates was one of his works.

HIRAM.

121. **Hiram or Hiram.** A workman of Jewish and Tyrian origin, who came from Tyre, and was employed by Solomon in the construction of the Jewish Temple. "A widow's son of the tribe of Naphtali, and his father was a man of Tyre ; a worker in brass ; and he was filled with wisdom and understanding and cunning, to work all works in brass. And he came to King Solomon and wrought all his work." 1 Kings, vii. ver. 14.

BEZALEEL.

122. **Bezaleel.** The son of Uri, the son of Hur, of the tribe of Judah ; employed by Moses to construct the Tabernacle in the Wilderness ; "to devise cunning work, to work in gold and in silver and in brass, and in cutting of stones, to set them, and in carving of timber, to work in all manner of workmanship." Exodus, ch. xxxi. ver. 1—6, and ch. xxxviii. ver. 22.

SENNACHERIB.

123. **Sennacherib.** King of Assyria, reigned from 705 to 681 B.C. At the commencement of his reign, he conquered Merodoch Baladan, King of Babylon : he afterwards made his celebrated expedition to Palestine, when he took all the fenced cities of Judah, and besieged Hezekiah in Jerusalem. Hezekiah submitted and paid thirty talents of gold, and eight hundred talents of silver as tribute to him. Some disaster hap-



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1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862.

2. The second part is a report from the Secretary of the Treasury, dated January 3, 1862.

3. The third part is a report from the Secretary of the Interior, dated January 3, 1862.

4. The fourth part is a report from the Secretary of the Navy, dated January 3, 1862.

5. The fifth part is a report from the Secretary of the War, dated January 3, 1862.

6. The sixth part is a report from the Secretary of the State, dated January 3, 1862.

7. The seventh part is a report from the Secretary of the War, dated January 3, 1862.

8. The eighth part is a report from the Secretary of the Navy, dated January 3, 1862.

9. The ninth part is a report from the Secretary of the Interior, dated January 3, 1862.

10. The tenth part is a report from the Secretary of the Treasury, dated January 3, 1862.

11. The eleventh part is a report from the Secretary of the War, dated January 3, 1862.

12. The twelfth part is a report from the Secretary of the Navy, dated January 3, 1862.

13. The thirteenth part is a report from the Secretary of the Interior, dated January 3, 1862.

14. The fourteenth part is a report from the Secretary of the Treasury, dated January 3, 1862.

15. The fifteenth part is a report from the Secretary of the War, dated January 3, 1862.

16. The sixteenth part is a report from the Secretary of the Navy, dated January 3, 1862.

17. The seventeenth part is a report from the Secretary of the Interior, dated January 3, 1862.

18. The eighteenth part is a report from the Secretary of the Treasury, dated January 3, 1862.

19. The nineteenth part is a report from the Secretary of the War, dated January 3, 1862.

20. The twentieth part is a report from the Secretary of the Navy, dated January 3, 1862.

21. The twenty-first part is a report from the Secretary of the Interior, dated January 3, 1862.

22. The twenty-second part is a report from the Secretary of the Treasury, dated January 3, 1862.

23. The twenty-third part is a report from the Secretary of the War, dated January 3, 1862.

24. The twenty-fourth part is a report from the Secretary of the Navy, dated January 3, 1862.

25. The twenty-fifth part is a report from the Secretary of the Interior, dated January 3, 1862.

26. The twenty-sixth part is a report from the Secretary of the Treasury, dated January 3, 1862.

27. The twenty-seventh part is a report from the Secretary of the War, dated January 3, 1862.

28. The twenty-eighth part is a report from the Secretary of the Navy, dated January 3, 1862.

29. The twenty-ninth part is a report from the Secretary of the Interior, dated January 3, 1862.

30. The thirtieth part is a report from the Secretary of the Treasury, dated January 3, 1862.

pened to the Assyrian army and they returned to Nineveh, taking with them, however, the spoil which they had acquired. Sennacherib afterwards made expeditions into Media, Persia, Arabia, &c., and after a brilliant reign of twenty-four years, he was murdered by his two sons. He was a great builder, and greatly adorned the city of Nineveh. His palace, which was discovered by Mr. Layard, was of great extent and magnificence. Many sculptures from this palace are now in the British Museum: he holds a plan of the palace in his hand. On the background behind this figure is incised the name Sennacherib in cuneiform characters.

NITOCRIS.

124. **Nitocris.** An Egyptian Queen of the VI. Dynasty, probably lived 2100 B.C. Her name signifies Neith, (Athene) victorious. She reigned in her own right, and frequently appeared dressed in male attire. She is said to have built the third pyramid, and it is probable that she enlarged the original monument. She holds a small model of a pyramid.

CHEOPS.

125. **Cheops.** The first or second monarch of the IV. Egyptian dynasty: flourished about 3090 B.C., and reigned 50 years. He was the builder of the greatest of the Pyramids at Gizeh, on the stone blocks of which his name is found. This most remarkable and oldest of the world's structures, is composed of layers of calcareous stone most accurately put together, and rises to a height of 480 feet, on a base of about 767 feet, covering an extent of more than 13 acres. Cheops was also celebrated in Egyptian history for other works. He is said to have shut up the temples and to have been guilty of impiety to the gods, and on his repentance to have written some works, since lost. As the pyramid was made by a *corvée* of forced labour, he was naturally looked upon in after times as an oppressor; 100,000 men were constantly employed on the work. He conquered many adjacent tribes, and extended his dominions as far as Sinai in the Arabian peninsula, where he continued the working of some copper mines. He founded the original temple of *Aether* at Denderah; and the remnants of a medical work written in his reign have been discovered. The names of Nitocris and Cheops are indicated in Egyptian hieroglyphs.

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126. **Egyptian.**

127. **Assyrian.**

128. **Rhœcus.** Greek sculptor. See 119.

DIBUTADES.

129. **Dibutades.** Greek sculptor: is believed to have lived about 664 B.C. The process of modelling in clay is stated to have been invented by him. Pliny relates that his daughter, when taking leave of her lover, who was going on a journey, traced his profile on the wall: this outline Dibutades filled in with clay, and thus formed a portrait, which he afterwards hardened in the fire.

BUPALUS.

130. **Bupalus.** Greek sculptor; flourished about the 60th Olympiad, or 540 B.C. He is believed to have been the first artist who carved statues in marble: metal and wood having been the materials previously used. Pliny and Pausanias mention several works by him, and the latter states that he was an architect as well as a sculptor.

PHIDIAS.

131. **Phidias.** Greek sculptor: born at Athens, and flourished in the 83rd Olympiad, or 440 B.C. The greatest sculptor of Greece, his genius was recognised by Pericles, the ruler of Athens; and his principal works were executed in that city. The statue of Minerva, formed of ivory and gold, which stood in the Parthenon, was his most celebrated work: it is said to have been 40 feet in height. A model of the Minerva is here placed in his hand, and a portion of the frieze of the Parthenon appears in the background. The sculptured ornaments of the Parthenon, the remains of which (Elgin marbles) form the glory of our National Museum, were probably executed under his superintendence. Another statue by him was that of Jupiter at Olympia; it was in ivory and gold, and was one of



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the seven wonders of the ancient world. It is a tradition that he introduced his own figure upon the shield held by the Minerva : he was represented as old and bald, and lifting up a stone.

SCOPAS.

132. **Scopas.** Greek sculptor, of the later Athenian school : was born in the island of Paros, and flourished about the 107th Olympiad, or 352 B.C. He executed the sculptures on the eastern side of the Mausoleum erected by Queen Artemisia to the memory of her husband Mausolus at Halicarnassus. Pliny and Pausanias mention many of his celebrated statues. He was also an architect.

BRYAXIS.

133. **Bryaxis.** Greek sculptor : was a native of Athens, and flourished from 352 to 312 B.C. Pliny mentions five statues by him in Rhodes—some in metal and some in marble. His statues of Apollo and Jupiter were said to have been so excellent, that they were by some believed to have been the work of Phidias. He worked with Scopas, Leochares, and Timotheus on the Mausoleum at Halicarnassus. A representation of this structure, according to Professor Cockerell's imaginary restoration, is placed in front of the figure of Bryaxis. The actual remains of this monument, which were brought to this country by Mr. Charles T. Newton, are now preserved in the British Museum.

LEOCHARES. .

134. **Leochares.** Greek sculptor : flourished about the 107th Olympiad, or 352 B.C. : worked with Bryaxis and Timotheus on the Mausoleum. Pliny mentions many statues by him, especially a Ganymede, of which copies in marble are extant.

PRAXITELES.

135. **Praxiteles.** Greek sculptor : a native of Athens, flourished about 350 B.C. He is the chief representative of the later Greek school : Phidias being the representative of the earlier school. Pliny has recorded the subjects of many of his statues, and copies of some of them exist. Apollo killing the lizard, and the Cnidian Venus are two of his most celebrated works.

LYSIPPUS.

136. **Lysippus.** Greek sculptor : flourished about the 113th Olympiad, or 328 B.C. He was a native of Sicyon, and

a contemporary of Alexander the Great, who granted to him the exclusive privilege of making his effigy. Pliny says that his works were upwards of 1500 in number, the story being that he used to lay by a single piece of gold out of the price received for each of his works, and that at his death 1500 pieces were found. One of his celebrated works was an athlete scraping himself with the strigil (Aponyonenes), of which the statue in the Braccio Nuovo of the Vatican is probably a copy. It is not known whether he worked in marble as well as in metal.

CHARES.

137. **Chares.** Greek sculptor: a native of Lindus, in Rhodes, flourished about 300 B.C. He was a pupil of Lysippus, and his most famous work was the colossal statue of Apollo at Rhodes, said to have been 105 feet in height: it was overthrown by an earthquake soon after its erection; and the fragments having remained lying about for upwards of 900 years, were ultimately sold by a Turkish general to a Jew merchant, who required 900 camels for their removal. The head on the late Rhodian silver coins was probably copied from this statue: it is represented here on the background.

GIULIANO DI RAVENNA.

138. **Giuliano di Ravenna.** Italian sculptor: lived in the 6th century. The name of "Giuliano" is incised on the marble columns in the choir of the Basilica of St. Vitale at Ravenna. This church was built during the reign of the Emperor Justinian, and consecrated in 547 A.D.

NICCOLA PISANO.

139. **Niccola Pisano.** Italian sculptor: born at Pisa in 1205 or 1206: an architect as well as a sculptor. He was the first sculptor who revived the art in Italy, and departed from the stiff conventional forms which had till then prevailed. One of his most famous works is a pulpit in the Baptistry at Siena, of which a cast is to be seen in the South Kensington Museum.

Ghiberti.

140. **Lorenzo Ghiberti.** Italian sculptor: born at Florence in 1381: was at first a goldsmith. His most celebrated work is the bronze gates of the Baptistry at Florence, for the execution of which he competed with Donatello and Brunelleschi: when they saw the excellence of his design, they withdrew in his favour. Michael Angelo said these gates were fit for the



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entrance to Paradise : the execution of them occupied Ghiberti for twenty-one years : his own portrait is introduced in the decoration of the border : his head is bald. There are excellent casts from these gates at the Crystal Palace. He is here represented as exhibiting two panels of these gates to Luca della Robbia.

LUCA DELLA ROBBIA.

141. **Luca della Robbia.** Italian sculptor : born at Florence in 1400 : he worked in metal and in marble, but he is best known as having given his name to his terra-cottas, called "Della Robbia ware : " they are usually religious groups in high relief (especially the Virgin and Child), enclosed in graceful and elegant devices formed of flowers and fruit. There is a remarkably fine collection of this ware at the South Kensington Museum. The street in which he lived in Florence is called "Via della Robbia." He died about 1481.

W. TOREL.

142. **William Torel.** English sculptor : lived in the latter part of the thirteenth century. Although it has been asserted that the name of this sculptor was Torelli, and that he was an Italian, there is every reason for believing him to have been an Englishman, as the name is spelt Torel in the early records. The statues of Queen Eleanor and Henry III. at Westminster Abbey are his work. The effigy of Queen Eleanor, and the representation of an Eleanor cross are shown behind the figures of Torel and William of Ireland.

WILLIAM OF IRELAND.

143. **William of Ireland.** British sculptor : lived in the latter part of the thirteenth century. He was employed upon the decoration of several of the crosses erected by Edward I. to the memory of his Queen Eleanor. His name appears in the accounts of the expenditure on these crosses. He was paid five marks for each statue, and various sums for metal work. On the cross at Northampton, some of his statues are still to be seen. He supplied fifteen statues for the crosses at Stony Stratford, Dunstable, and St. Alban's.

VERROCCHIO.

144. **Andrea del Verrocchio.** Italian sculptor : born at Florence in 1432, was a sculptor, painter, and goldsmith. Many of his works still exist : the most famous is the equestrian statue of the Venetian General, Bartolomeo Colleoni, now

standing on the Piazza St. Giovanni e Paolo, at Venice; it was his last work, and was not finished till after his death, which is said to have been caused by fatigue and over exertion in preparing the moulds. L. da Vinci and Perugino were his most celebrated pupils. It is related that on his death bed he pushed aside an inferiorly executed crucifix, which a priest held over him.

DONATELLO.

145. **Donato di Niccolo di Betto Bardi.** Italian sculptor: born at Florence in 1386. He greatly advanced the art of sculpture, and executed numerous statues and bas reliefs, many of which still remain in Florence, Padua, Naples, &c. Among his most famous works are the statues of St. Mark, St. Peter, and St. George, in the Or San Michele at Florence. These statues are full of life, and Michael Angelo, after admiring the statue of St. George in silence for some time, suddenly exclaimed "March;" he also addressed the statue of St. Mark, and said, "Mark, why dost thou not speak to me?" A small model of the St. George is here placed in the hands of Donatello.

MICHAEL ANGELO.

146. **Michael Angelo Buonarrotti.** Italian sculptor (see No. 60). His design for the tomb of Lorenzo di Medici is indicated in the background.

TORRIGIANO.

147. **Pietro Torrigiano.** Italian sculptor: born at Florence in 1470. Whilst studying in the gardens of St. Mark with Michael Angelo and others, in a fit of angry jealousy he struck Michael Angelo and crushed his nose. He then fled to Rome, and became a soldier for a short time, and coming to England he was patronized by Henry VIII. He executed the tombs of King Henry VII. and Margaret of Richmond at Westminster Abbey; and there is also a terra cotta monument of Dr. Young in the Rolls chapel by him. He afterwards went to Spain, but having been accused of impiety and heresy, he was imprisoned by the Inquisition, and to avoid being burnt as a heretic, he starved himself to death in prison at Seville in 1522. He is thus described by Cellini: "this man was a magnificent figure, of a most audacious deportment; he had the look of a large trooper rather than a sculptor."

GIAN. DI BOLOGNA.

148. **Giovanni di Bologna.** Italian sculptor: was of Flemish origin, having been born at Douai, about 1530. It is

uncertain why he was called "di Bologna," as he generally resided in Florence; it may have been on account of his famous work, the fountain in the Piazza di San Petronio at Bologna. He executed many celebrated works, especially in bronze. His best known statue is the "Mercury," now in the museum at Florence. Dupaty said of it, "*que ceux qui désirent voir le Mercure de bronze par J. de Bologne, se hâtent: le voilà qui déjà s'envole.*" He died at Florence in 1608.

VISCHER.

149. **Peter Vischer.** German sculptor: born at Nuremberg in 1456. He passed his life in that city, and his most famous work is the bronze shrine of St. Sebald, still in fine preservation in the Sebaldus Kirche: it was executed by himself and his sons "for the praise of Almighty God alone, and the honour of St. Sebald, prince of heaven." The sculptor's own figure occupies a central niche in this monument, and from it the present statue is copied. Other fine works by Vischer are to be found at Breslau, Magdeburg, Wittenberg, Ratisbon, and Aschaffenburg.

BANDINELLI.

150. **Baccio Bandinelli.** Italian sculptor: born at Florence in 1487. He was a jealous rival of Michael Angelo, and also of Cellini. His chief works are at Florence, and his group of "Hercules and Cacus" was executed to rival the statue of David by Michael Angelo. Vasari accuses him of having, from jealousy, destroyed Michael Angelo's "cartoon of Pisa." He is said to have furnished designs for the monument for Henry VIII., proposed to be erected at Windsor. He made a restoration of the antique group of the Laocoon. He died at Florence in 1559, and his tomb, executed by himself, is in the church of the Annunziata: on it is a Pietà, with figures life size, and his own figure is introduced as Nicodemus, supporting the body of Christ. On the frieze at the back are the profiles of himself and his wife.

CELLINI

151. **Benvenuto Cellini.** Italian sculptor: born at Florence in 1500. He was an artist of great original power, and executed many works both in marble and metal. He went to Rome in 1518, and remained there for twenty years: he afterwards visited France, and in 1545 returned to Florence, where he was occupied for four years on his most celebrated work—the statue of Perseus. The figure is of heroic size, naked, and has

on its head a winged helmet, and talaria, or wings, on its ankles : in the left hand it holds the head of Medusa, whose body lies below at its feet. A representation of this statue is shown by Mr. Philip. Many of Cellini's works are to be found in England and France : a shield and other specimens of his art are at Windsor Castle. He has left us a most entertaining autobiography. He died at Florence in 1571.

BACCIO D'AGNOLO.

152. **Baccio d'Agnolo.** Italian sculptor : born in 1460 : was an architect as well as a sculptor : was celebrated for his wood carvings and inlaid work. The stalls of Santa Maria Novella, at Florence, were his first work ; they have been removed. He also carved the altar for the church of the Annunziata. As an architect, he built the Bartolini and other palaces in and near Florence, and decorated several of them with sculpture. A marble singing gallery carved by him is now in the South Kensington Museum : it was removed from a church in Florence. He lived to a vigorous old age, and died in 1543, aged 83 years.

GOUJON.

153. **Jean Goujon.** French sculptor : born in 1515. He was an architect as well as a sculptor, and assisted at the rebuilding and decoration of the Louvre in 1547. Many of his works were destroyed during the French Revolution ; but his finest work, the "Diane Chasseresse," said to be a portrait of Diana of Poitiers, is now in the Louvre. He was a Huguenot, and was shot during the massacre of St. Bartholomew, whilst he was at work on the fountain in the Marché des Innocents, 24 August, 1572.

PALISSY.

154. **Bernard Palissy.** French sculptor : born in a village near Perigord in 1509. He was first educated as a glass painter ; but an old Italian cup having excited his admiration, he endeavoured to practise the art of pottery, and made many experiments to discover a fine enamel glaze. He was a Huguenot, and his religious opinions were the source of much trouble to him ; at one time he was thrown into prison at Bordeaux, and condemned to death : he was released by Catherine dei Medici and removed to Paris. His great love of nature, and of the fields and woods, led him to decorate his works with numerous objects of natural history, and thus to create that style of the potter's art (Palissy ware) to which his name has

been subsequently attached. He left some remarkable literary works, especially one on natural history. In 1585, on account of his religion, he was imprisoned in the Bastille, and he died there in 1589. This figure holds a specimen of Paliassy ware in the right hand.

BONTEMPS.

155. **Pierre Bontemps.** French sculptor : lived in the early part of the sixteenth century. But little is known of this artist. His most celebrated works are the bas-reliefs, 54 in number, for the tomb of Francis I. They are now preserved in the Museum of the Louvre.

PILON.

156. **Germain Pilon.** French sculptor : born at a village near Le Mans, in 1535, and went to Paris in 1550. He was the sculptor of the Renaissance period in France after Goujon. His most celebrated works are "The Three Graces" in the Louvre, bronze statues at St. Denis, and a fine monument to Du Bellay at Le Mans. He was in great favour with Henry II. and Charles IX. He died at Paris in 1590.

CANO.

157. **Alonzo Cano.** Spanish sculptor : born at Granada in 1600. He was an architect and painter as well as sculptor, and has been called the Michael Angelo of Spain. He went to Madrid at an early age, became very popular, and was soon appointed painter to the King. At a later period of his life he entered the church, but still devoted himself to art. His chief works are to be found at Granada, Seville, Cordova, and Madrid. The ruling passion, for correct art, is said to have been with him strong in death ; for he turned away from a badly executed crucifix, which was held towards him by the priest, when administering extreme unction to him. A similar anecdote is related of Andrea del Verrocchio. He died at Madrid in 1676.

STONE.

158. **Nicholas Stone.** English sculptor : born at Woodbury, near Exeter, in 1586 : he was employed as master mason by James I. and Charles I. His most important works are—the tomb of Sir Thomas Bodley, at Oxford ; that of Sutton, at the Charter House ; and the monuments to the poet Spencer, Casaubon, Sir G. Holles, Lord Dorchester, and the Countess of Buckingham, at Westminster Abbey. His note-book, which

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was in the possession of Vertue, the engraver, contains many interesting memoranda respecting the work carried out by him. He also executed the gates of Holland House, at Kensington. He died in 1647, and was buried in St. Martin's Church, where there is a tablet on the north wall bearing his portrait, and an inscription to his memory.

BERNINI.

159. **Giovanni Lorenzo Bernini.** Italian sculptor: born at Naples in 1598. He spent most of his life at Rome, where he exercised great influence over all works of art. When only eighteen years of age, he produced the group of Apollo and Daphne, one of his finest works. A representation of this group is shown in the background. He worked on St. Peter's, designed the colonnade in front, and the tabernacle over the high altar. The monuments to the Popes Urban VIII. and Alexander VII., in St. Peter's, are by him. In 1663 he went to Paris and furnished designs for decorative works at the Louvre; he also executed busts of Louis XIV. and other personages in France. The triple portrait of Charles I., by Vanduyck, in full face and both profiles, now at Windsor, was sent out to Bernini at Rome to enable him to make a marble bust of the King; this bust was lost in the fire at Whitehall. There is a monument to Lady Jane Cheyney by him in Chelsea Church. He died in 1680.

CIBBER.

160. **Caius Gabriel Cibber.** Danish sculptor: born at Flensburg, in Holstein, in 1630. He studied at Rome, and afterwards settled in London, where he was first employed by John, the son of Nicholas Stone. He executed the statues for the Royal Exchange, which was destroyed by fire in 1838. His two figures of Melancholy and Madness were formerly over the gate of old Bedlam Hospital: in 1814, when the Hospital was pulled down, they were removed, and having suffered from the effects of the London atmosphere, they were restored by Bacon, junr., and then placed in the hall of the new hospital: they are now deposited in the South Kensington Museum: they are carved in Portland stone, and painted. The bas reliefs of the Monument on Fish Street Hill are by Cibber. He died in 1700, and was buried in the Danish Church at Wellclose Square, which he had built at the expense of Christian V., King of Denmark.

PUGET.

161. **Pierre Puget.** French sculptor: born at Marseilles in 1622: he was a painter and architect as well as a sculptor:



SCULPTURES OF THE PODIUM.—WEST FRONT.—THE SCULPTORS.

J. B. PHILIP, SCULPTOR.

spent the early part of his life in Italy, but returned to France in 1658, and lived chiefly at Marseilles. Over the door of his studio he placed the inscription, "No work without exertion." Several of his finest works, such as the "Andromeda," and the "Milo," are at Versailles. There are also some fine statues by him in the Cathedral at Genoa. He died 2 Dec. 1694.

GIBBONS.

162. **Grinling Gibbons.** English sculptor: of Dutch origin: he was born at Rotterdam, 4 April, 1648: came to England in 1667. Sir Peter Lely and John Evelyn were his earliest patrons, and they recommended him to the notice of Charles II. His ornamental carvings, especially in wood, are very celebrated: numerous examples of his work can be seen at Windsor, St. Paul's, Oxford, Petworth, Burleigh, &c. He also carved the pedestal of Charles I.'s statue at Charing Cross, and that for the statue of Charles II., at Windsor. There is a fine tomb of Viscount Camden by him at Exton Church, and the statue of James II., in Whitehall Gardens, is attributed to him. He died 3 Aug., 1721, at his house in Bow Street, and was buried in the vaults of St. Paul's, Covent Garden.

BIRD.

163. **Francis Bird.** English sculptor: born in 1667: went to Rome and studied under Le Gros, upon his return to England he worked with Gibbons and also with Cibber. We have the following works by him. At St. Paul's, the statues of St. Peter, St. Paul, and St. James, the bas relief of the conversion of St. Paul in the pediment; the bas reliefs under the portico of the west front, and the statue of Queen Anne. The statue of Henry VI. at Eton College, and that of Wolsey at Christ Church, Oxford. The monuments to Dr. Busby and to Sir Cloudesley Shovel at Westminster Abbey. He died in 1731.

BUSHNELL.

164. **John Bushnell.** English sculptor: the date of his birth is not known. He is said to have studied at Rome and Venice. The four statues of Sovereigns on Temple Bar are by him. He also commenced an equestrian statue of Charles II., but it was never completed. He made a large wooden horse in imitation of the Trojan horse; twelve men were to sit in the head; some vintners offered to buy it for a drinking booth, but it was blown down and destroyed. He projected many schemes which all failed, and in 1701 he died of a disordered brain: he was buried in the vaults of Paddington Church.

ROUBILIAC.

165. **François Louis Roubiliac.** French sculptor : born at Lyons in 1695 : was educated in Paris as a stone carver, but came to England at an early age and settled in London. The following are celebrated works by him. The monuments to the Duke of Argyll, Mrs. Nightingale, and Sir P. Warren, in Westminster Abbey : the statue of Newton at Trinity College, Cambridge, and the statue of Shakespeare, which belonged to Garrick and is now in the British Museum. The monument of Lord and Lady Bolingbroke at Battersea Church. His first work was the statue of Handel for Vauxhall Gardens, for which he received £20 : his last work was the monument to Handel in Westminster Abbey. He died in 1762, and was buried in the churchyard of St. Martin's-in-the-Fields.

CANOVA.

166. **Antonio Canova.** Italian sculptor : born at Possagno, in Venetia, in 1757. One of the most celebrated of modern sculptors, he began to design when only five years old. He studied under Torretto, and in 1779 he went to Rome. His first great work was "Theseus and the Centaur," now at Vienna : many of his works are in England : many also are in St. Peter's and in the Vatican Museum. A series of busts of famous artists, executed at his own expense and arranged in eight rooms, forms a temple of fame. The Stuart monument erected in St. Peter's, at the expense of George IV., is by Canova. His memorial church at Possagno, where he is buried, was designed and decorated by him. He is described as "below the middle height, his eyes full of expression, and his face full of good nature." He died at Venice in 1822.

FLAXMAN.

167. **John Flaxman.** English sculptor : born at York, 6 July, 1755. His father worked as a moulder for Roubiliac and Scheemakers. He began to model when he was quite a child, and became a student at the Royal Academy in 1770. He then supplied designs for pottery to Wedgwood, and in 1787 he went to Rome ; when there he produced his outline illustrations to Homer, Æschylus, Dante, and Hesiod, which were engraved by Piroli and Blake. He became a member of the Royal Academy in 1797, and in 1810 was appointed the Professor of Sculpture. The following are some of his most celebrated works : The monument of Lord Mansfield at Westminster Abbey ; the group of St. Michael and Satan, at Petworth ;



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WEST FRONT.

THE SCULPTORS.

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monuments of Lord Howe, Nelson, and Sir J. Reynolds, at St. Paul's Cathedral; monuments at Lichfield, Chichester, Michel-dever, &c.; the statues on the front of Covent Garden Theatre; the Shield of Achilles, &c. He died 7 Dec., 1826, and was buried in Old St. Pancras Churchyard. His design of Mercury and Pandora is carved beneath his chair.

DAVID (D'ANGERS).

168. **Jean Pierre David.** French sculptor: was born at Angers in 1789: he showed much talent for sculpture at an early age, and went to Paris, where his namesake, the painter, gave him much assistance and advice. He produced his first work, "The Death of Epaminondas," in 1811, and he then went to study in Italy. In 1826 he was elected to the Institute, and became Professor of Sculpture at the Academy. He visited Germany in 1828, and then executed the bust of Goeth which is now in the Library at Weimar. In 1834 he made another tour to the principal cities of Germany. He executed many busts, several of which are in England. The pediment of the Pantheon, at Paris, is his most celebrated work; there are statues, &c., by him at Versailles, Rouen, Cambrai, Angers, &c. There is likewise a collection of casts after his works in the Museum of Angers. He was not related to his namesake, the painter, although he was his pupil and married his niece. He died at Paris, 4 Jan., 1856.

THORWALDSEN.

169. **Bertel Thorwaldsen.** Danish sculptor: born at Copenhagen, 19 Nov., 1770. His father was an Icclander, and carved figure-heads for ships in the dockyard at Copenhagen. He showed talent for drawing and modelling at an early age, and after studying at the Academy of Copenhagen for some years, he went to Rome. There he attracted the attention of Mr. Henry Hope, who purchased his first statue. Thorwaldsen passed nearly his entire life at Rome; his works are very numerous, consisting of single statues, groups, busts, bas-reliefs, &c. He left all his models and a collection of his works to the Danish nation, to form a "Thorwaldsen Museum." He returned to Copenhagen in 1838, and died suddenly at a theatre on 24 March, 1844. His public funeral took place on the 30th March. He was about 5 feet 9 inches in height, with a broad but low forehead, and late in life had long flowing grey hair.

THE STATUE
OF
HIS ROYAL HIGHNESS THE PRINCE CONSORT,
BY JOHN HENRY FOLEY, R.A.

THE statue represents his Royal Highness seated, and habited in the robes and insignia of the Order of the Garter.

The entire monument, as designed by Mr. Scott, was intended to commemorate his Royal Highness the Prince Consort—first, in respect to his rank and station, as the greatest personage in the United Kingdom except the Sovereign; and, secondly, as the great promoter of art, science, and social virtues in our country, from the time of his marriage till his death. The whole design was, therefore, framed for the reception of an enthroned effigy raised on a lofty pedestal, and required that the figure should be designed and robed so as to express Royal rank in a distinct and pronounced manner. It was also considered that the sitting posture would not only best convey the idea of dignity befitting a Royal personage, but give a more tranquil bearing to the effigy of the Prince (especially as almost all the other known statues represented him standing), and be more characteristic of a great man, whose pursuits were ever the arts of peace.

In explaining the meaning or motive of the statue which he has designed, Mr. Foley states, "the seated position which has been chosen, although presenting difficulties to the sculptor of the gravest nature, owing to the distance from the ground at which the work will be viewed, cannot but be regarded as the most suitable for the purpose. If represented standing, the figure would in position repeat the four figures placed on a level with it, against the columns, and also the principal figure in each of the four groups immediately below. This might be fairly termed bad composition; moreover, the figure thus would fail to have the appearance of being enthroned and presiding over all that surrounds it.

In the attitude and expression the aim has been, with the individuality of portraiture, to embody rank, charac-



THE STATUE OF HIS ROYAL HIGHNESS THE PRINCE CONSORT.

J. H. FOLEY, SCULPTOR.

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ter, and enlightenment, and to convey a sense of that responsive intelligence indicating an active rather than a passive interest in those pursuits of civilization illustrated in the surrounding figures, groups, and relievos.

In designing the figure with the view to its elevated situation and the requirements of the arched canopy in which it is placed, it was necessary to give a forward inclination to the head and upper part of the body, in consequence of the spectator's position being so far below, and likewise to bring the head in the centre of the arch, both in the front and side view, which in relation to correct architectural effect was imperative.

To identify the figure with one of the most memorable undertakings of the public life of the Prince—the International Exhibition of 1851,—a catalogue of the works collected in that first gathering of the industry of all nations is placed in the right hand.

The statue has been cast by Messrs. Prince & Co., of Southwark, in gun-metal granted by the Government from the stores at Woolwich, and it is gilt with gold of triple thickness.

The execution of the statue of his Royal Highness the Prince Consort was in the first instance entrusted to Baron Marochetti; and his full-sized model was placed on the central pedestal in April, 1867. The effect was not satisfactory, and he therefore proceeded to prepare another model, but his death, which occurred in December, 1867, prevented its completion. The Queen then requested Earl Stanhope, Mr. Layard, and Mr. Charles T. Newton to report upon the condition of that model. It did not appear that it would be in any way available for the purposes of the Memorial, and Her Majesty, therefore, in May, 1868, placed the commission for another statue in the hands of Mr. Foley.

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TO
THE PRINCE CONSORT,

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GRAVINGS OF THE MONUMENT AND ITS DECORATIONS;
AND DETAILS OF ITS SCULPTURED GROUPS, STATUES,
MOZAICS, ARCHITECTURE, METALWORK, &c., DESIGNED
AND EXECUTED BY THE MOST EMINENT BRITISH ARTISTS.

WITH DESCRIPTIVE LETTERPRESS BY DOYNE C. BELL.

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